

VIRGIL GEORGICS III, IV

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# VIRGIL

## GEORGICS

### BOOKS III, IV

EDITED

WITH INTRODUCTION AND NOTES

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PART I.—INTRODUCTION AND TEXT



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## INTRODUCTION

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Critical estimate of the Georgics : their subject and purpose. Date of composition and early life of Virgil. Form of the poem and its principal sources. Influence of Lucretius upon the matter diction and metre of the Georgics. Virgil's art in execution and poetical treatment of his materials. Episodes and descriptive passages. Patriotic spirit displayed in the Georgics. Remarks on the Invocation of Augustus in the First Book. MSS. and various editions.

THE Georgics have justly been esteemed the most perfect and artistic production of Virgil's genius. In his earlier essays in verse, the Bucolics or Eclogues, the poet exhibits his wonderful power over rhythm and words, but we also detect in them traces of the immaturity of youth, while their subjects are for the most part confessedly light and trivial<sup>1</sup>. On the other hand the Aeneid, owing to the vastness of its scope, forbade anything like exhaustive treatment : moreover, it lacks the final touches of the master's hand. But in the Georgics we have a work written and perfected in the full maturity of the poet's powers. It has a serious purpose in view, and deals with a subject well suited to his genius and inclination, so that, in spite of its unpromising material, it is deservedly regarded as the most masterly composition of its kind. Its principal defect in the eyes of modern readers, that of occasional obscurity, is due partly to causes hereafter to be mentioned<sup>2</sup>, partly to lapse of time and

<sup>1</sup> The term *ludere*, applied by Virgil himself to these poems (*E.* i. 10; vi. 5; *G.* iv. 565) indicates this.

<sup>2</sup> See p. 11.

altered conditions. The evidence of later Roman agricultural writers clearly shows that to them it presented no difficulty<sup>1</sup>. Even in this country and at the present day, allowance being made for differences of soil and climate, many of Virgil's rules and methods of agriculture are worthy of attention.

The Greek title *Georgica* (γεωργικά) denotes a treatise on Husbandry, and the principal contents of the poem are set forth in the opening lines of the First Book.

Virgil's professed purpose was to give practical instruction in everything connected with agriculture, a theme well worthy of a nation, whose highest magistrates in olden days—Cincinnatus, Fabricius, Curius Dentatus, and the rest—had been cultivators of the soil. Regarded from this point of view, the Georgics form one of a series of treatises *de Re Rustica*, extending from about the third century B. C. to the first century of our era.

Publius Vergilius<sup>2</sup> Maro, the son of a small landowner, was born at Andes, near Mantua. When about seventeen years of age, he removed to Rome, and, after a short course of rhetoric, began the study of philosophy under Siron, the Epicurean. We learn from one of his minor poems, written about this time, and more especially from the well-known passage in *Georg.* ii. 475, etc., that natural science had peculiar attractions for his mind. That the recently published poem of Lucretius, *de Rerum Natura* exercised a powerful influence in determining the direction of his studies we shall presently see. How long Virgil remained in Rome is uncertain; but after some years he returned to his native Andes, where in the diligent pursuit of farm-work he gained that practical experience which was hereafter to bear fruit in the Georgics. During the interval between 42 or 41 and 37 B. C., he was employed upon the Eclogues, a set of pastoral or bucolic poems, chiefly in imitation of the Idylls of Theocritus. It is

<sup>1</sup> See the evidence of Pliny and Columella referred to on p. 15.

<sup>2</sup> The spelling *Vergilius* is attested by the best MSS. in *G.* iv. 563 as well as by inscriptions. But I have retained the familiar *Virgil* in English.



probable that Virgil did not long continue at Andes. The liberality of Octavian and his minister Maecenas had secured him leisure and comparative wealth, and we know from the concluding lines of the Fourth Georgic that a little later he was residing at Naples. After completing the Eclogues, Virgil began the Georgics in 37 or 36 B. C.<sup>1</sup>, at the suggestion of Maecenas, who had now become his intimate friend and patron. The work of composition occupied seven years<sup>2</sup>; this brings the date of completion down to 29 B. C., in which year the poem<sup>3</sup> was read aloud by Virgil and Maecenas alternately, to Augustus at Atella, in Campania, on his final return to Italy after the settlement of the Eastern provinces. The period (36-29 B. C.) assigned to the composition of the Georgics applies to the poems as a whole, but some portions must have been written independently of their present context, and afterwards inserted where we find them. Thus the conclusion of the First Book (498, etc.), with its gloomy forebodings and desperate appeal to Caesar to save Rome from destruction, cannot be of the same date with the introductory invocation in which Octavian is hailed as a present deity and protecting power. The former passage (perhaps also ii. 495-9) may well be assigned to 33 B. C., when Rome was harassed by civil war, and her empire overrun by foreign enemies in the East and West<sup>4</sup>. The latter passage, together with the stately exordium of the Third Book almost certainly belongs to 30 or 29 B. C., a time of public rejoicing, when, after his recent victories, Augustus celebrated a triple triumph and had divine honours decreed to him.

The form of the Georgics is what is called 'didactic,' i.e.,

<sup>1</sup> See note on the Portus Iulius, made by Agrippa in 37 B. C. (ii. 161).

<sup>2</sup> See the *Life of Virgil* attributed to Aelius Donatus, but almost certainly the work of Suetonius (Nettleship, *Ancient Lives of Virgil*, pp. 29, 30).

<sup>3</sup> I.e. the first edition of it. The long episode concluding Book IV was substituted for the original passage in praise of Gallus (see p. 13, note).

<sup>4</sup> See notes on i. 509, 510.

a poem whose object is to *teach* (διδάσκειν) or give information upon a definite subject. Before the existence of a prose literature, such information was necessarily imparted in verse, and the tendency was to subordinate poetical treatment to practical utility. The earliest Greek example is Hesiod's *Works and Days*. This, in the form of a personal address to an improvident brother Perses, consists of a number of detached precepts on right conduct, household thrift, and husbandry, with a calendar of days<sup>1</sup> and seasons adapted for various operations in the homestead and on the farm. In ii. 176 Virgil expressly intimates his intention of taking Hesiod for his model, but his direct imitations<sup>2</sup> are almost entirely confined to a few passages in the First Book of the *Georgics*<sup>2</sup>.

During the middle period of Greek literature didactic poetry fell into disuse, but it was revived by the Alexandrian writers of the 3rd century, B.C., as a means of systematic instruction. The style of these poets is wholly artificial; the Hesiodic spirit, the quaint old-world flavour of the primitive didactic *epos* has evaporated, and what is left is a mere digest in verse of second-hand scientific information. The *Phaenomena* and *Diosemeia* of Aratus are still extant. From the latter Virgil borrowed the passage on weather signs in i. 351, etc., selecting and abridging his materials so as to keep the poetical rather than the didactic purpose steadily in view. Nicander of Colophon wrote a poem called *Theriaca* (Θηριακά) on venomous beasts, whence Virgil drew his directions for getting rid of snakes and his description of the Calabrian serpent in iii. 414-439. A lost work by the

<sup>1</sup> Hence the title, *Ἔργα καὶ Ἡμέραι*, i. e. farming *work* and a list of lucky and unlucky *days*. The nearest English parallel is the *Five Hundred Points of Good Husbandry*, by Thomas Tusser, written in the sixteenth century.

<sup>2</sup> E. g. the reign of Jove (i. 125, etc.), construction of the plough (169-174), notice of lucky and unlucky days, much abridged (276-287), natural calendar derived from observation of the stars (204, etc.) or the migration of birds (ii. 320), with a few homely maxims on various occasions.

same author upon Bee-keeping (Μελισσοουργικά) doubtless assisted him in the composition of the Fourth Book, while the passage, i. 233-239, on the divisions of the celestial sphere is partly translated from an astronomical poem by Eratosthenes of Alexandria, who flourished about 250 B. C.

Of the Greek prose writers, Xenophon in his *Oeconomica* gives minute directions upon the choice of soils, fallowing, preparing the ground, and sowing the seed; also upon vine and olive planting, depth of trenches, and the care of vineyards. In the First and Second Books of the Georgics Virgil's treatment of these subjects closely resembles that of Xenophon. Aristotle *de Animalibus* is Virgil's authority for some curious statements about animals in iii. 255, 280, 388; and Theophrastus on Botany for certain portions of the Second Book.

Among the early Latin writers on agriculture were Cato the elder (234-149 B. C.), author of a still extant treatise, the two Sasernae, and Tremellius Scrofa (about 100 B. C.). But Virgil was chiefly indebted to his immediate predecessor, Terentius Varro<sup>1</sup>, whose work, *de Re Rustica*, was published in 37 B. C., when the Georgics were already begun. From Varro he derived much valuable information upon the breeding and training of horses, the management of cattle, sheep and goats, and dairy farming, besides the greater part of his materials for the Fourth Book.

The influence of Lucretius upon Virgil in the composition of the Georgics is of still greater importance. This subject is fully discussed by Professor Sellar in the sixth chapter of his *Virgil*: we select only a few of the principal points for consideration.

The poem *de Rerum Natura* is an exposition in six Books of the philosophical system of Epicurus. It deals with the origin and composition of matter, the formation of the universe, the beginnings and growth of animal life, sense perception and con-

<sup>1</sup> Cp. Isidorus, *Origines*, xvii. 1: 'Apud Romanos de agricultura primus Cato instituit, quem deinde Terentius [Varro] expolivit,—mox Vergilius laude carminum extulit.'

sciousness, the nature of mind and soul and their connexion with the body, the primitive condition of man and his gradual progress towards a state of civilisation. Such themes, treated by a master hand, must have had powerful attractions for a rising poet, who had already, as we have seen, expressed his enthusiasm for the study of natural philosophy and was now of an age most susceptible to external impressions. Moreover, the two poets had many tastes and feelings in common. Both were lovers of nature in all her varying moods, and of the simplicity and innocence of country life as contrasted with the luxury and vices of the town; both expressed a keen sympathy with the joys and sorrows of animals, and even with inanimate nature<sup>1</sup>; both had a deep-seated impression of the hard destiny of man, condemned to a constant struggle against adverse powers, which persistently baffle his efforts to improve the existing state of things<sup>2</sup>. Hence the pervading idea of the *Georgics*, the 'glorification of labour,' finds its counterpart in the poem of Lucretius, whose influence appears not only in longer descriptive passages, but in detached phrases like 'quod superest,' 'contemplator,' 'nonne vides?' 'miseris mortalibus,' etc.—all showing that, as Mr. Munro observes, Virgil's mind had been 'saturated with the ideas and language of Lucretius.' If 'imitation is the sincerest form of flattery,' Virgil's frequent imitation of Lucretius was the truest compliment he could have paid to his predecessor, though he never mentions his name.

Nevertheless, the points of contrast between the two poets are not less striking. According to Lucretius, Nature is an absolute supreme controlling power, operating through universal laws; phenomena being the visible links of a continuous chain of interdependent causes. Virgil, on the other hand, regards these

<sup>1</sup> Hence the numerous instances of personification in the *Georgics*. See p. 12.

<sup>2</sup> Compare such passages as *G.* i. 155, 198; ii. 47, 237, 412 with the lines in *Lucr.* v. 206, etc. describing the struggle of *vis humana* with the opposing *vis naturae*.

phenomena as isolated and independent facts ; hence he accepts certain results of natural science for his immediate purpose, regardless of their inconsistency with theories and opinions elsewhere expressed. His philosophy, so far as he has any, is 'eclectic'.<sup>1</sup> Thus in i. 415 the emotions of birds and animals are assigned to physical causes, whereas in iv. 219-227 he adopts, or at least does not reject, the opposite doctrine of the *Anima Mundi*. Also, his account of the spontaneous generation of bees by a supposed natural process (iv. 285, etc.) contradicts the earlier statement (l. 200) :—

'Ipsae e foliis natos et suavis herbis  
ore legunt.'

In these and similar instances there is a mixture of natural operations with supernatural agencies. Again, man's conflict with nature is regarded by Lucretius as a hopeless struggle against superior powers and unalterable conditions. With Virgil labour is a providential discipline, imposed by a supreme Father for the benefit of mankind (i. 121-123). Hence he does not, like Lucretius, view the gods from an unapproachable distance, dwelling in serene indifference to human affairs. He invokes them as 'present powers' to aid (i. 10), and bids the husbandman honour them by prayers and sacrifice (i. 337 ; ii. 393), and to supplement his labours by watching 'the infallible signs' (i. 351) which Providence has specially appointed for his observation. According to Lucretius religion is a debasing superstition, from which the study of nature can alone deliver men, its terrors being due to ignorance of natural causes which operate without any divine intervention<sup>2</sup>. He therefore rejects or explains away the fables of ancient mythology, either as poetical creations or the figments of a credulous and unscientific age.

Lastly, Lucretius manifests but faint traces of that national or

<sup>1</sup> From ἐκλέγειν, denoting a *selection* and combination of various and often opposite theories, without taking account of their differences.

<sup>2</sup> 'Nullam rem e nilo gigni divinitus umquam' (Lucr. i. 150).

patriotic feeling which is so conspicuous in the Georgics. His ideal of self-contained philosophic contemplation is inconsistent with one of active work, undertaken for the good of others or of one's country. Such sentiments as Virgil has expressed in his Praise of Italy in the Second Georgic, or his conception of the world doing homage to the majesty of Rome, are alien to Lucretius' idea of history, for whom contemporary events are but transient and incidental, as compared with the infinity of Nature and the immutability of her laws.

As regards metre and versification, Virgil may fairly be said to have brought to perfection the instrument which Lucretius had already more than half-fashioned. Since the time of Ennius (239-169 B. C.) the Latin hexameter had passed through successive stages of progress, until in Lucretius Virgil found a starting-point whence he was enabled to reach a height of excellence that admitted of no further advance. Hence, although many lines in the Georgics recall the rhythm of corresponding passages in the *de Rerum Natura*, the general effect is dissimilar. For instance, Lucretius often ends a verse with words of five syllables, as *principiorum*, *materiali*, or of four, as *animai*; Virgil never admits the former ending, except in the case of the proper name *Deiopea* (G. iv. 343), and the latter only in Greek words like *hyacinthos*, *cuparissis*, etc. Lines without a caesura in the second foot, as 'Religionibus atque,' etc., 'Aut extrinsecus aut,' etc., are rare in Virgil, and always used for the sake of effect<sup>1</sup>. A spondee in the fifth foot is far oftener introduced by Virgil, following Homer and Hesiod, than by Lucretius, who does not as a rule imitate Greek rhythms. Alliteration, or repetition of similar consonants, and assonance, or recurrence of the same vowel-sounds, abound in the poem of Lucretius, but are less frequent in the Georgics, though several instances occur<sup>2</sup>.

<sup>1</sup> E.g. 'scilicet omnibus est labor,' etc. (ii. 61), 'armentarius Afer,' etc. (iii. 344).

<sup>2</sup> For examples see i. 318, 327, 357-359, 378; ii. 470; iii. 45, 338; iv. 71, 72, 260-262, 370, 511.

Altogether, the general effect of the Lucretian metre, save in isolated passages of a more exalted tone, is one of ruggedness and monotony, compared with the exquisitely tempered variety of Virgil's harmonious verse.

The interest of the *Georgics* for modern readers is less concerned with the practical value of the author's directions or the accuracy of his information, than with his treatment of the subject as a work of art appealing to the imagination. His object being to delight as well as to instruct, he is chary of prosaic details, even where perspicuity might seem to require them, and he evidently regarded occasional obscurity as in any case preferable to tediousness. Professor Sellar justly observes (p. 231) 'The secret of Virgil's power lies in the insight and long-practised meditation through which he abstracts the single element of beauty from common sights and the ordinary operations of husbandry.' Instances occur on every page of the *Georgics*. When giving directions for breaking up the clods, harrowing, and cross-ploughing, he represents the farmer as 'helping the field, while Ceres from above looks down graciously upon his labours' (i. 95, 96). Irrigation introduces a picture of the husbandman 'inviting the rill to descend from the channelled slope and allay the parched soil with its bubbling streams' (i. 107). A prognostic of harvest from the flowering walnut-tree is expressed in the beautiful lines :—

'Contemplator item, cum se nux plurima silvis  
induet in florem, et ramos curvabit olentes'

(i. 187, 188).

The grafting process makes the tree 'shoot skyward with joyous boughs and to view with wonder its strange foliage and fruit not its own' (ii. 81, 82). In late autumn 'Aquila shatters the leafy honours of the groves' (ii. 404). Mares in foal are to be put to graze 'by brimming rivers, where moss grows and the grass is greenest on the banks, by sheltering caves and jutting shadows of the cliff'<sup>1</sup> (iii. 143-145). In spring-

<sup>1</sup> Mackail's translation.



time the rising 'Pleiad shows her comely face and spurns with her foot the Ocean stream,' while in autumn she 'retreats before the rainy star of the Fish and sinks with sullen mien into the wintry waters' (iv. 232-235). The homeliest, and even unpleasing subjects, such as manuring the land (i. 80) and the treatment of scab in sheep (iii. 440), are relieved by picturesque poetic touches. Much of Virgil's charm is owing to his marvellous power of *word-painting*<sup>1</sup>. Often a single epithet or descriptive adverb produces the desired effect, especially epithets and short phrases recalling Greek literary associations<sup>2</sup>—'Ache-loan cups,' 'Chaonian acorns,' 'Iturean bows,' 'the Cretan quiver,' 'Cecropian bees,' etc. Very numerous too are references and illustrations borrowed from the old Greek mythology—the 'wains of the Eleusinian mother,' 'the mystic fan of Iacchus,' the horses of Mars and of Pollux, the poplar wreath of Hercules; the stories of Scylla and Nisus, Ceyx and Alcyone, Io and the gadfly, the Centaurs and Lapithae, and the rearing of infant Jove in the Dictaeon cavern. These are generally introduced by way of passing allusions, their several details being familiar to every educated Roman, from books, from sculptures and paintings, or from memories of foreign travel<sup>3</sup>.

The frequent instances of personification<sup>4</sup> occurring in the Georgics are due to the poet's strong sympathy with Nature, which leads him to ascribe human impulses and emotions to inanimate objects. Thus, the land *feels* cold and heat; the corn-fields are *glad*; the earth is *reluctant* to admit seed; Gargarus *marvels* at her harvests; plants *take heart*; young trees *are taught* their lessons; glades are *refreshed* by dew; and the sky is *saddened* by the chill rain. That fellow-feeling for animals

<sup>1</sup> 'All the charms of all the Muses  
Often flowering in a lonely word' (Tennyson).

<sup>2</sup> See note on i. 120.

<sup>3</sup> In iv. 490 Virgil omits an essential point in the story of Orpheus and Eurydice, as too well-known to need particular mention.

<sup>4</sup> See list of passages in the Index.



which Virgil had in common with Lucretius has been already noticed. It naturally pervades the Third Book, which treats of horses and cattle, while the Fourth is one continued description of the state and habits of bees, in language drawn from human politics and society.

But nowhere are Virgil's powers of description more strikingly shown than in the episodes and digressions which from time to time break the continuity of his didactic exposition. Such are the grand storm-piece (i. 316), the charming description of spring (ii. 323), of the chariot-race (iii. 103), of the combat of bulls (iii. 219), of the battle of the bees in swarming-time (iv. 67), of the garden plot of the old Corycian swain (iv. 125); besides the longer digressions:—a Scythian winter scene (iii. 349), the murrain among cattle in Noricum (iii. 478), and the story of Aristaëus<sup>1</sup>, which occupies nearly half of the Fourth Book.

Three of the longer episodes are deeply imbued with that patriotic feeling which distinguishes Virgil as the *national* poet of his time. The first (i. 464 to the end of the Book) enumerates the direful portents following upon the assassination of Julius Caesar. These he regards as tokens of divine wrath for a national crime, and he ends with a prayer for the safety of Octavian, who alone could restore the fallen fortunes of Rome. The second (ii. 136, etc.) celebrates the praises of Italy—'great mother of fruits, great mother of men'—in noble lines which overflow with affection for his native land. In the third episode (ii. 475 to the end) Virgil enthusiastically depicts his ideal of rural joys and innocence, as contrasted with the vices and restless ambition of the court and the camp, and concludes with a longing backward glance at the 'life of yore the antique Sabines lived,' and the glories of the Golden Age.

<sup>1</sup> This was not included in the first edition of the Georgics. We learn from Servius that Virgil had introduced an eulogy of his friend Cornelius Gallus, who was governor of Egypt in 28 B. C. But after Gallus had fallen into disgrace with the emperor and committed suicide, the episode of Aristaëus was substituted by the command of Augustus.

This spirit of patriotism is indeed conspicuous throughout the Georgics. 'It was natural' (says Professor Sellar) 'that he should, when his own fortunes were restored, . . . feel a stronger and more disinterested sympathy with the public condition, at a crisis to which no one could feel indifferent. It was natural that his new relations should move him to undertake some work of art more suited to his maturer faculty . . . to write a poem on a greater scale, and of more enduring substance, which at the same time might serve to advance that policy of national and social reorganisation which Caesar and his ministers were anxious to promote. . . All Virgil's early associations and sympathies would lead him to identify himself with the interests and happiness of such representations of the old rural life of Italy as might still be found<sup>1</sup>.' The insecurity produced by a long period of civil war had caused a general neglect of agriculture in Italy. The veterans who had been settled upon the lands of ejected *coloni* knew little or nothing of farming<sup>2</sup>. But with the re-establishment of peace men felt that a new era was dawning, and it was a marked feature of the policy of Augustus and his minister Maecenas to promote the revival of that form of industry, for which Italy under the republic had been so long renowned. When therefore Virgil repaired to Rome, and had come under the protection and patronage of the imperial court, he eagerly devoted himself to a task for which he was qualified alike by his genius and his practical experience. That Maecenas may have suggested the undertaking<sup>3</sup>, we may easily believe, but the existing state of affairs would naturally induce Virgil, in his aspiration to become the national poet of Italy, to make husbandry the theme of his song.

Hence, although the Georgics are professedly derived from Greek originals, and are full of Greek literary associations, their

<sup>1</sup> Sellar's *Virgil*, pp. 177, 178.

<sup>2</sup> Hence the complaint of Melibœus in *Ecl.* i. 71, 'impius haec tam culta novalia miles habebit?'

<sup>3</sup> 'Tua, Maecenas, haud mollia iussa,' *G.* iii. 41.

leading characteristics are distinctly Italian. All the details apply to Italian modes of farming, and represent the best methods then in vogue. This is amply attested by succeeding writers on agriculture, notably by Pliny and Columella<sup>1</sup>, who on the whole confirm Virgil's statements, though differing from him in a few minor points. The varieties also of scenery and climate described in the picturesque portions of the poem are such as belong peculiarly to Italy. The mention of foreign countries is introduced either by way of contrast (as in ii. 120, etc.), or to remind his readers of the far reaching activity of Roman commerce, which made Rome the emporium of all the products of the world (i. 56, etc.). And not only these unchanging features of earth and sky, but much of the habits and conditions of rural life and labour bear witness at the present day to Virgil's unfailing accuracy in description. As a living writer observes :—' In the country of Virgil, in the land of the Georgics, there is the poetry of agriculture still. The reaper with his hook, the ploughman with his oxen, the girl who gleanes amongst the trailing vines, the men that sing to get a blessing on the grape, all have a certain grace and dignity of the old classic ways left with them. They till the earth with the simplicity of old, looking straight to the gods for recompense. Great Apollo might still come down amidst them, and guide his milk-white beasts over their furrows, and there would be nothing in the toil to shame or burden him.' Nowhere indeed is the national religious character of ancient Italy more vividly set forth than in those passages of the Georgics which inculcate the duty of worshipping the rural deities and the reverent observance of rites and festivals, as an indispensable condition

<sup>1</sup> Columella, who wrote about a century afterwards, follows Virgil in many particulars: e. g. on the choice of soils, drainage, fallowing, rotation of crops, cultivation of vines; cattle breeding and pasturage for sheep and goats; the economy of bees, the situation of hives, etc. His tenth book on gardening, written in verse, was suggested by the lines in *G.* iv. 116–124. Of Virgil himself he says, 'Haec autem consequemur, si verissimo vati, velut oraculo, crediderimus.'

of success. 'In primis venerare deos' (i. 338)—*ora et labora*—is the keynote of the poem, the sum and substance of its teaching<sup>1</sup>. Lastly, Virgil's conception of domestic happiness, in such passages as 'dulces pendent circum oscula nati' (ii. 523), of the simple pleasures of the country, and of a life untiringly devoted to labour (to which we have already referred), is purely Roman, and in no wise due to Greek influence.

The single exception to this pervading Italian sentiment in the Georgics is the episode of Aristaeus, with which the poem now concludes<sup>2</sup>. This is a Greek fable, very slightly connected with the immediate context, and not at all with Italy. Moreover, its length is out of all proportion to the importance of the subject that introduces it, a strange and impossible mode of reproducing a stock of bees. 'To enrich this episode with a beauty not its own, Virgil has robbed his Aeneid<sup>3</sup>;' yet it is so exquisitely beautiful that, however much we may feel it to be misplaced and to mar the artistic unity of the poem, we could ill afford to lose it.

In connexion with this part of our subject, it remains to notice briefly Virgil's attitude towards Augustus Caesar as shown in the Invocation concluding the exordium of the First Book (ll. 24-42). However exaggerated his language may appear to us, it is nevertheless in keeping with the spirit of the times. 'It must be remembered,' observes Professor Nettleship<sup>4</sup>, 'that the words *deus* and *divinus* did not convey to an Italian ear so much as the words *god* and *godlike* do to our own; and that such language when used by the poets, although it involved a certain amount of flattery, was a sincere expression of their own and of the popular feeling. It was quite in the spirit of the ancient Greek and Roman religions to attribute a divine quality to the commanding genius of superior men. . . . It is probable that

<sup>1</sup> Cp. i. 10-23, 338-350; ii. 2-8, 388-396.

<sup>2</sup> For the substitution of this episode for the original passage in praise of Gallus see above, p. 13, note.

<sup>3</sup> Sellar, *Virgil*, p. 250.

<sup>4</sup> 'Classical Writers,' *Virgil*, p. 15.

the poets, when they echoed the popular voice, did so from sincerity of conviction.' At the present crisis men naturally turned to Octavian as a visible object of reverence, as a sort of incarnation of that divine providence on which the destinies of the empire depended. Add to this the prevalent belief in *apotheosis*, or the admission after death of the souls of heroes to the company of the gods, and we have the materials out of which a poet's highly-wrought enthusiasm might shape such an expression of eulogy as the famous *tuque adeo* passage, where Augustus is invoked as the ruler of earth and sea and sky and the worthy recipient of human vows and prayers. But although the general tone of this invocation may thus be accounted for and in some measure excused, we feel that Virgil has exceeded reasonable limits when he indulges in such imaginations as Tethys buying Augustus as a son-in-law with the dowry of all her waves, the Scorpion making room for him as a new sign in the Zodiac, and the possible desire on his part of superseding Pluto as lord of the realms of Tartarus. To us such extravagant expressions of language must always appear unreal and overstrained, inconsistent alike with the good sense, truthfulness and dignity of a great poet.

For the text of Virgil we are mainly indebted to the four great uncial MSS. (written in capitals), dating from the fourth and fifth centuries A.D. These are :—(1) and (2) the *Vatican* (F) and the *Palatine* (P), in the Vatican Library at Rome, estimated the best authorities ; (3) the *Medicean* (M), in the Laurentian Library at Florence ; (4) the *Roman* (R), also in the Vatican Library, but of inferior value. The third (M) is the only MS. that contains the whole of the *Georgics*. In P. the lines from *G.* i. 323 to ii. 139, and the conclusion of the Fourth Book, in R. from ii. 2–215 and iv. 37–180, are wanting ; while F. contains only some portions of the Third and Fourth Books. All these are probably derived from one original copy, representing a much older authority than any we now possess.

'Cursive' MSS. are numerous, dating mostly from the ninth to the eleventh and twelfth centuries. Of these the Codex Gudrianus at Berne and another of the Berne Codices are the most important, and closely related to the uncials P and R. Three also out of the forty-five Virgil MSS. in the Bodleian Library at Oxford are held in good repute.

Owing to the rapid popularity of the works of Horace and Virgil as reading-books in Roman schools, there was a steady demand for copies (more or less carefully transcribed) as well as for commentaries on the text. The earliest known commentator on Virgil was Q. Caecilius Epirota, a friend of C. Gallus. Among others we may mention Julius Hyginus, Annaeus Cornutus (the tutor of Persius), Aemilius Asper, and Valerius Probus, all in the first century A.D. Much of their materials is preserved by later commentators, such as Donatus and Servius, down to the fourth and fifth centuries. Copious quotations from Virgil occur in the works of writers from the Augustan age to the fourth century or later, of whom Verrius Flaccus, Aulus Gellius, Nonius Marcellus, and Macrobius are best known.

After the fifth century collections of the classics began to be made in monastic libraries, and from the ninth century onwards 'cursive' MSS. were largely multiplied. The Renaissance period of the fifteenth century was fruitful in collections and copies of MSS., and after the invention of printing in 1450 their number rapidly increased. The *editio princeps* of Virgil was published at Rome in 1469; successive Venetian (Aldine) editions followed early in the next century. In the seventeenth and eighteenth centuries commentaries appeared by Heinsius, Burmann (a *variorum* edition, 1746), and Heyne, whose fourth edition was revised and augmented by Wagner in 1830. A smaller one by P. Wagner (1845-1849) served as a basis for the text of Forbiger (3 vols., 3rd ed., 1852), specially consulted in the standard English edition by the late Professor Conington (1858-1871). A reissue of Conington's first volume, containing the *Bucolics* and *Georgics*, with additional notes and essays by Professor Nettleship, appeared in 1881. Ribbeck's important

edition (1859-1862), with its *Prolegomena* (1866), giving the result of a laborious collation of all the principal MSS., is the standard authority for textual criticism at the present time.

In preparing my own notes<sup>1</sup>, besides the works above mentioned, I have consulted Ladewig's fourth edition, with German notes, revised by Schaper in 1883, and the well-known school editions by Dr. Bryce, Dr. Kennedy, and Mr. A. Sidgwick. The older commentary by Martyn (1749), and Keightley's Notes on the Bucolics and Georgics (1846), have supplied valuable information, chiefly on agricultural and botanical matters. I have also been greatly indebted to the chapters on the Georgics in Professor Sellar's *Roman Poets of the Augustan Age*, and to Professor Nettleship's *Ancient Lives of Virgil*, in which the question of the respective dates of portions of the first three Books is fully discussed. From the prose version by Conington and the translations in verse by Messrs. J. Rhoades, R. D. Blackmore, and J. W. Mackail I have borrowed occasional renderings of the text.

CHARLES S. JERRAM.

*Oxford, September, 1892*

<sup>1</sup> References in the notes to the commentaries of Conington, Keightley, and Kennedy are indicated by C., Kt., and K. where the names are not given in full.





SOME OF  
THE MORE IMPORTANT VARIOUS READINGS  
AND EMENDATIONS.

THIRD BOOK.

III. 38. There is much to be said in favour of the reading *orbes* for *angues*, which is found in the Roman Codex (R). No ancient poet or mythologer ever mentions *snakes* as forming part of the punishment of Ixion, only the perpetually revolving-wheel, which is constantly referred to. The phrase 'Ixionis orbes' occurs in Propert. 4. 11. 33 and Ovid, *Met.* 10. 42 (cp. also *G.* 4. 484); 'tortos orbes' in *A.* 12. 481, though in a different connexion. If *orbes* were the original reading here, it might have been altered to *angues* by someone who had in mind the snake whips of Tisiphone and the other Furies (*A.* 6. 572) or similar passages in which snakes are mentioned in connexion with the tortures in the lower world. Otherwise it would be difficult to account for the change. The construction of *orbes* with *immanemque rotam* would form a hendiadys, such as is very common in Virgil, = 'the whirling circle of the vast (or cruel) wheel.'

85. Many editors adopt the reading *fremens* of the Medicean MS. (M), but *premens* has the best authority. Either makes good sense.

92. There is no authority of any value for the variant reading *effudit*. It was no doubt introduced to suit the tense of *implevit* following. But see note. \*

188. The old reading was *audiat*, perhaps from *audire* in l. 184. But all the best authorities have *audeat*, as in the text. Ladewig unnecessarily substitutes *gaudeat*.

202. The MSS. are divided between *hic* and *hinc* = 'after such a course of training.' The former, which is the reading of the Palatine and the Berne MSS., is probably to be preferred. M. has *hic* corrected to *hinc* by a later hand.

230. Most MSS. read *pernix*, which has been explained to mean 'obstinate' or 'persevering.' But its only recognised meaning is 'swift' (as in l. 93); and the reading *pernox*, found in some MSS., is so much better suited to the context, that it has been generally adopted.

257. The Palatine, Roman, and some other codices read *umerosque*, thus connecting *atque hinc*, &c. with *fricat*, the *atque . . . atque* being equivalent to *et . . . et*. The reading in the text, found in the Medicean and other MSS., is preferable. (See note.)

305. *haec . . . tuendae*. This, which is the reading of the Vatican and Roman MSS. is certainly the right one. The variant readings *hae . . . tuendae* and *haec . . . tuenda* are obvious corrections of a supposed error, made by transcribers who were ignorant of the fact explained in the note.

398. Most MSS. and editions read *iam* for *etiam*. But the latter reading rests upon valid authority, makes better rhythm and equally good sense.

402. All the MSS. read *exportant*, as in text; but Scaliger, to avoid the parenthesis *adit oppida pastor*, proposed *exportans*. Kennedy adopts this, and puts a semicolon after *sub lucem*, understanding *premunt*. This completes the sense, but makes the sentence abrupt, and after all leaves a parenthesis from *exportans* to *pastor*. It is Virgil's habit to condense his descriptions and to avoid over much precision in details. See Introduction, p. 11.

456. All MSS. with one unimportant exception read *omnia*. This reading, if retained, finds its parallel in phrases like *fausta omnia*, *prospera omnia precari*. But, as Conington observes, 'no instance is quoted for the combination "*meliora omnia*," and in any case *omina* is less colloquial and more poetical.' The difference is so slight as to make MS. authority of little value, and in several instances the words *omina* and *omnia* have been confused; e.g. in *A.* 2. 182 '*ita digcrit omina Calchas*,' where of course there can be no doubt as to the right reading.

563. *temptarat* (*tentarat*) is the reading of two of the principal Codices (Pal. and Rom.). The Medicean (M) has *temptaret* (altered to *temptarat* by a later hand), which Ribbeck adopts.

## FOURTH BOOK.

IV. 125. The reading **altis** is found in the Vatican, the Medicean, and most of the other MSS., and is supported by Servius; hence it is better retained. **Arcis**, a somewhat easier reading (see note), occurs in the Palatine Codex, and is adopted in several editions.

202. Some MSS. (with M.) read **refigunt**, but this verb has uniformly the sense of 'unfasten.' There is sufficient authority for the text reading **refingunt**, though the word is extremely rare.

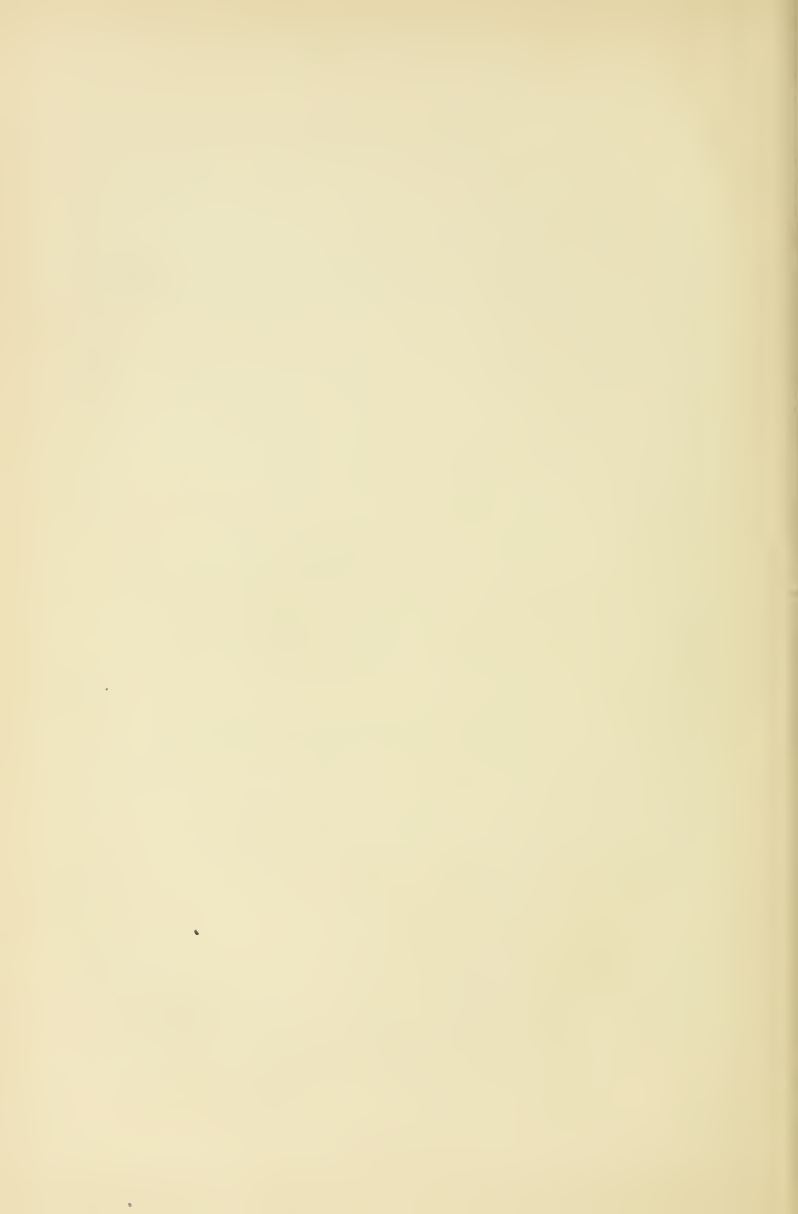
228. It is doubtful whether the right reading is **augustam** or **angustam**. The MS. authority is in favour of the former; but, here again, as in 3. 456, the difference is small. On the whole perhaps **augustam**, in context with *thesauris*, is more in keeping with the dignified language which Virgil everywhere employs respecting the commonwealth of bees (see ll. 4, 5, 153, etc.), and I have therefore adopted it. The Palatine Codex reads **thensauri** (*thesauri*).

233. Either spelling, **Pleas** (Pal.) or **Plias** (Med.) is correct. The form *Pleias* is a trisyllable, as *Pleïadas* (Πληϊάδας) in 1. 138.

291-293. The order of these three lines varies in different MSS.; the sense does not enable us to decide which order is the right one. Some editors have supposed that Virgil originally wrote ll. 291, 291 as alternative lines, not intending both of them to stand; but this is merely a conjecture, nor is there anything to show that any one of the lines deserves to be excluded.

449. The MSS. are about equally divided between **lassis** and **lapis**. Both expressions occur, but the parallel of 'fessis rebus' (see note) may perhaps be allowed to decide in favour of **lassis**.

493. The majority of MSS. read **Averni**, as in text. Med. has **Avernis**. The Roman (R) reads **stagni est** for **stagnis**.



# GEORGICA.



## LIBER TERTIUS.

1-48. *Subject of the Third Book. The poet's aspirations.  
Invocation of Maecenas.*

TE quoque, magna Pales, et te memorande canemus  
Pastor ab Amphryso, vos, silvae amnesque Lycae.  
Cetera quae vacuas tenuissent carmine mentes,  
omnia iam vulgata : quis aut Eurysthea durum  
aut illaudati nescit Busiridis aras? 5  
Cui non dictus Hylas puer et Latonia Delos  
Hippodameque umeroque Pelops insignis eburno,  
acer equis? Tentanda via est, qua me quoque possim  
tollere humo victorque virum volitare per ora.  
Primus ego in patriam mecum, modo vita supersit, 10  
Aonio rediens deducam vertice Musas ;  
primus Idumaeas referam tibi, Mantua, palmas,  
et viridi in campo templum de marmore ponam  
propter aquam, tardis ingens ubi flexibus errat  
Mincius et tenera praetexit harundine ripas. 15  
In medio mihi Caesar erit templumque tenebit :  
illi victor ego et Tyrio conspectus in ostro  
centum quadriugos agitabo ad flumina currus.

Cuncta mihi Alpheum linquens lucosque Molorchi  
cursibus et crudo decernet Graecia caestu. 20  
Ipse caput tonsae foliis ornatus olivae  
dona feram. Iam nunc sollemnes ducere pompas  
ad delubra iuvat caesosque videre iuencos,  
vel scaena ut versis discedat frontibus utque  
purpurea intexti tollant aulaea Britanni. 25  
In foribus pugnam ex auro solidoque elephanto  
Gangaridum faciam victorisque arma Quirini,  
atque hic undantem bello magnumque fluentem  
Nilum ac navali surgentes aere columnas.  
Addam urbes Asiae domitas pulsumque Niphaten 30  
fidentemque fuga Parthum versisque sagittis;  
et duo rapta manu diverso ex hoste tropaea  
bisque triumphatas utroque ab litore gentes.  
Stabunt et Parii lapides, spirantia signa,  
Assaraci proles demissaeque ab Iove gentis 35  
nomina Trosque parens et Troiae Cynthius auctor.  
Invidia infelix Furias amnemque severum  
Cocyti metuet, tortosque Ixionis angues  
immanemque rotam et non exsuperabile saxum.  
Interea Dryadum silvas saltusque sequamur 40  
intactos, tua, Maecenas, haud mollia iussa.  
Te sine nil altum mens incohat: en age segnes  
rumpe moras; vocat ingenti clamore Cithaeron  
Taygetique canes domitrixque Epidaurus equorum,  
et vox assensu nemorum ingeminata remugit. 45  
Mox tamen ardentes accingar dicere pugnas  
Caesaris et nomen fama tot ferre per annos,  
Tithoni prima quot abest ab origine Caesar.

49-72. *Rearing of cattle. The points of a good cow.  
Proper age for breeding.*

Seu quis Olympiacae miratus praemia palmae  
pascit equos seu quis fortes ad aratra iuencos, 50  
corpora praecipue matrum legat. Optima torvae  
forma bovis, cui turpe caput, cui plurima cervix,  
et crurum tenuis a mento palearia pendent;  
tum longo nullus lateri modus; omnia magna,  
pes etiam; et camuris hirtae sub cornibus aures. 55  
Nec mihi displiceat maculis insignis et albo,  
aut iuga detractans interdumque aspera cornu  
et faciem tauro propior, quaeque ardua tota  
et gradiens ima verrit vestigia cauda.  
Aetas Lucinam iustosque pati hymenaeos 60  
desinit ante decem, post quattuor incipit annos;  
cetera nec feturae habilis nec fortis aratris.  
Interea, superat gregibus dum laeta iuventas,  
solve mares; mitte in Venerem pecuaria primus,  
atque aliam ex alia generando suffice prolem. 65  
Optima quaeque dies miseris mortalibus aevi  
prima fugit: subeunt morbi tristisque senectus,  
et labor et durae rapit inclementia mortis.  
Semper erunt, quarum mutari corpora malis:  
semper enim refice ac, ne post amissa requiras, 70  
ante veni et subolem armento sortire quotannis.

72-122. *Horse-breeding. The points of a good horse.  
Choice and treatment of stallions.*

Nec non et pecori est idem delectus equino.

Tu modo, quos in spem statues summittere gentis,  
praecipuum iam inde a teneris impende laborem.

Continuo pecoris generosi pullus in arvis 75

altius ingreditur, et mollia crura reponit;

primus et ire viam et fluvios tentare minaces

audet et ignoto sese committere ponti,

nec vanos horret strepitus. Illi ardua cervix

argutumque caput, brevis alvus obesaque terga, 80

luxuriatque toris animosum pectus. Honesti

spadices glaucique, color deterrimus albis

et gilvo. Tum, si qua sonum procul arma dedere,

stare loco nescit, micat auribus et tremit artus,

collectumque premens volvitur sub naribus ignem. 85

Densa iuba, et dextro iactata recumbit in armo;

at duplex agitur per lumbos spina, cavatque

tellurem et solido graviter sonat ungula cornu.

Talis Amyclaei domitus Pollucis habenis

Cyllarus et, quorum Grai meminere poetae, 90

Martis equi biuges et magni currus Achilli.

Talis et ipse iubam cervice effundit equina

coniugis adventu pernix Saturnus, et altum

Pelion hinnitu fugiens implevit acuto.

Hunc quoque, ubi aut morbo gravis aut iam segnior  
annis 95

deficit, abde domo, nec turpi ignosce senectae.



Frigidus in Venerem senior, frustra que laborem  
ingratum trahit, et si quando ad proelia ventum est,  
ut quondam in stipulis magnus sine viribus ignis,  
incassum furit. Ergo animos aevumque notabis 100  
praecipue; hinc alias artes prolemque parentum,  
et quis cuique dolor victo, quae gloria palmae.  
Nonne vides, cum praecipiti certamine campum  
corripuere, ruuntque effusi carcere currus,  
cum spes arrectae iuvenum, exsultantiaque haurit 105  
corda pavor pulsans? Illi instant verberare torto  
et proni dant lora, volat vi fervidus axis;  
iamque humiles, iamque elati sublime videntur  
aëra per vacuum ferri atque assurgere in auras;  
nec mora nec requies; at fulvae nimbus harenae 110  
tollitur, umescunt spumis flatuque sequentum:  
tantus amor laudum, tantae est victoria curae.  
Primus Erichthonius currus et quattuor ausus  
iungere equos rapidusque rotis insistere victor.  
Frena Pelethronii Lapithae gyrosque dedere 115  
impositi dorso, atque equitem docuere sub armis  
insultare solo et gressus glomerare superbos.  
Aequus uterque labor, aequae iuvenemque magistri  
exquirunt calidumque animis et cursibus acrem;  
quamvis saepe fuga versos ille egerit hostes, 120  
et patriam Epirum referat fortesque Mycenae,  
Neptunique ipsa deducat origine gentem.

123-156. *Treatment of horses mares and cows in breeding-time.*

His animadversis instant sub tempus, et omnes  
impendunt curas denso distendere pingui  
quem legere ducem et pecori dixere maritum ; 125  
florentesque secant herbas fluviosque ministrant  
farraque, ne blando nequeat superesse labori  
invalidique patrum referant ieiunia nati.  
Ipsa autem macie tenuant armenta volentes,  
atque ubi concubitus primos iam nota voluptas 130  
sollicitat, frondesque negant et fontibus arcent.  
Saepe etiam cursu quatiunt et sole fatigant ;  
cum graviter tunsis gemit area frugibus, et cum  
surgentem ad Zephyrum paleae iactantur inanes.  
Hoc faciunt, nimio ne luxu obtusior usus 135  
sit genitali arvo et sulcos oblimet inertes,  
sed rapiat sitiens Venerem interiusque recondat.

Rursus cura patrum cadere et succedere matrum  
incipit. Exactis gravidæ cum mensibus errant,  
non illas gravibus quisquam iuga ducere plaustis, 140  
non saltu superare viam sit passus et acri  
carpere prata fuga fluviosque innare rapaces.  
Saltibus in vacuis pascunt et plena secundum  
flumina, muscus ubi et viridissima gramine ripa,  
speluncaequæ tegant et saxea procubet umbra. 145  
Est lucos Silari circa ilicibusque virentem  
plurimus Alburnum volitans, cui nomen asilo  
Romanum est, oestrum Grai vertere vocantes,  
asper, acerba sonans, quo tota exterrita silvis

diffugiunt armenta, furit mugitibus aether 150  
concussus silvaeque et sicci ripa Tanagri.  
Hoc quondam monstro horribiles exercuit iras  
Inachiae Iuno pestem meditata iuvencae.  
Hunc quoque, nam mediis fervoribus acrior instat,  
arcebis gravido pecori, armentaque pasces 155  
sole recens orto aut noctem ducentibus astris.

157-178. *Tending of calves after birth, and training  
them to work.*

Post partum cura in vitulos traducitur omnis ;  
continuoque notas et nomina gentis inurunt,  
et quos aut pecori malint summittere habendo  
aut aris servare sacros aut scindere terram 160  
et campum horrentem fractis invertere glaebis.  
Cetera pascuntur virides armenta per herbas :  
tu quos ad studium atque usum formabis agrestem,  
iam vitulos hortare viamque insiste domandi,  
dum faciles animi iuvenum, dum mobilis aetas. 165  
Ac primum laxos tenui de vimine circlos  
cervici subnecte ; dehinc, ubi libera colla  
servitio assuerint, ipsis e torquibus aptos  
iunge pares, et coge gradum conferre iuencos ;  
atque illis iam saepe rotae ducantur inanes 170  
per terram, et summo vestigia pulvere signent ;  
post valido nitens sub pondere faginus axis  
instrepat, et iunctos temo trahat aereus orbes.  
Interea pubi indomitae non gramina tantum  
nec vescas salicum frondes ulvamque palustrem, 175  
sed frumenta manu carpes sata ; nec tibi fetae

more patrum nivea implebunt mulctraria vaccae,  
sed tota in dulces consument ubera natos.

179-208. *Training and breaking in of foals for war  
or racing.*

Sin ad bella magis studium turmasque feroces,  
aut Alphea rotis praelabi flumina Pisae 180  
et Iovis in luco currus agitare volantes :  
primus equi labor est, animos atque arma videre  
bellantum lituosque pati tractuque gementem  
ferre rotam et stabulo frenos audire sonantes ;  
tum magis atque magis blandis gaudere magistri 185  
laudibus et plausae sonitum cervicis amare.  
Atque haec iam primo depulsus ab ubere matris  
audeat, inque vicem det mollibus ora capistris  
invalidus etiamque tremens, etiam inscius aevi.  
At tribus exactis ubi quarta accesserit aestas, 190  
câpere mox gyrum incipiat gradibusque sonare  
compositis, sinuetque alterna volumina crurum,  
sitque laboranti similis ; tum cursibus auras  
tum vocet, ac per aperta volans ceu liber habenis  
aequora vix summa vestigia ponat harena ; 195  
qualis Hyperboreis Aquilo cum densus ab oris  
incubuit, Scythiaeque hiemes atque arida differt  
nubila : tum segetes altae campique natantes  
lenibus horrescunt flabris, summaeque sonorem  
dant silvae, longique urgent ad litora fluctus ; 200  
ille volat simul arva fuga simul aequora verrens.  
Hic vel ad Elei metas et maxima campi  
sudabit spatia et spumas aget ore cruentas,

Belgica vel molli melius feret esseda collo.  
 Tum demum crassa magnum farragine corpus 205  
 crescere iam domitis sinito : namque ante domandum  
 ingentes tollent animos, prensique negabunt  
 verbera lenta pati et duris parere lupatis.

209-241. *Management of bulls. A combat described.*

Sed non ulla magis vires industria firmat,  
 quam Venerem et caeci stimulos avertere amoris, 210  
 sive boum sive est cui gratior usus equorum.  
 Atque ideo tauros procul atque in sola relegant  
 pascua post montem oppositum et trans flumina lata,  
 aut intus clausos satura ad praesepia servant.  
 Carpit enim vires paulatim uritque videndo 215  
 femina, nec nemorum patitur meminisse nec herbae  
 dulcibus illa quidem illecebris, et saepe superbos  
 cornibus inter se subigit decernere amantes.  
 Pascitur in magna Sila formosa iuvenca :  
 illi alternantes multa vi proelia miscent 220  
 vulneribus crebris, lavit ater corpora sanguis,  
 versaque in obnixos urgentur cornua vasto  
 cum gemitu, reboant silvaeque et longus Olympus.  
 Nec mos bellantes una stabulare, sed alter  
 victus abit, longeque ignotis exsulat oris, 225  
 multa gemens ignominiam plagasque superbi  
 victoris, tum quos amisit inultus amores,  
 et stabula aspectans regnis excessit avitis.  
 Ergo omni cura vires exercet, et inter  
 dura iacet pernox instrato saxa cubili 230  
 frondibus hirsutis et carice pastus acuta,

et tentat sese, atque irasci in cornua discit  
 arboris obnixus trunco, ventosque lacescit  
 ictibus, et sparsa ad pugnam proludit harena.  
 Post ubi collectum robur viresque refectae, 235  
 signa movet, praecepsque oblitum fertur in hostem :  
 fluctus uti, medio coepit cum albescere ponto,  
 longius ex altoque sinum trahit, utque volutus  
 ad terras immane sonat per saxa neque ipso  
 monte minor procumbit, at ima exaestuât unda 240  
 verticibus nigramque alte subiectat harenam.

242-283. *The universal dominion of Love.*

Omne adeo genus in terris hominumque ferarumque,  
 et genus aequoreum, pecudes pictaeque volucres,  
 in furias ignemque ruunt : Amor omnibus idem.  
 Tempore non alio catulorum oblita leaena 245  
 saevior erravit campis, nec funera vulgo  
 tam multa informes ursi stragemque dedere  
 per silvas ; tum saevus aper, tum pessima tigris :  
 heu male tum Libyae solis erratur in agris.  
 Nonne vides, ut tota tremor pertentet equorum 250  
 corpora, si tantum notas odor attulit auras ?  
 Ac neque eos iam frena virum neque verbera saeva,  
 non scopuli rupesque cavae atque obiecta retardant  
 flumina correptosque unda torquentia montes.  
 Ipse ruit dentesque Sabellicus exacuit sus, 255  
 et pede prosubigit terram, fricat arbore costas,  
 atque hinc atque illinc umeros ad vulnera durat.  
 Quid iuvenis, magnum cui versat in ossibus ignem  
 durus amor ? Nempe abruptis turbata procellis

nocte natat caeca serus freta ; quem super ingens 260  
 porta tonat caeli, et scopulis illisa reclamant  
 aequora ; nec miseri possunt revocare parentes  
 nec moritura super crudeli funere virgo.

Quid lynces Bacchi variae et genus acre luporum  
 atque canum ? quid quae imbelles dant proelia cervi ?  
 Scilicet ante omnes furor est insignis equarum ; 266  
 et mentem Venus ipsa dedit, quo tempore Glauci  
 Potniades malis membra absumpsere quadrigae.

Illas ducit amor trans Gargara transque sonantem  
 Ascanium ; superant montes et flumina tranant. 270  
 Continuoque avidis ubi subdita flamma medullis,  
 vere magis, quia vere calor redit ossibus, illae  
 ore omnes versae in Zephyrum stant rupibus altis  
 exceptantque leves auras, et saepe sine ullis  
 coniugiis vento gravidae, mirabile dictu, 275

saxa per et scopulos et depressas convalles  
 diffugiunt, non, Eure, tuos, neque Solis ad ortus,  
 in Borean Caurumque, aut unde nigerrimus Auster  
 nascitur et pluvio contristat frigore caelum.  
 Hic demum, hippomanes vero quod nomine dicunt 280  
 pastores, lentum destillat ab inguine virus,  
 hippomanes, quod saepe malae legere novercae  
 miscueruntque herbas et non innoxia verba.

284-338. *Tending of sheep and goats in winter and summer.*

Sed fugit interea, fugit irreparabile tempus,  
 singula dum capti circumvectamur amore. 285  
 Hoc satis armentis : superat pars altera curae,

lanigeros agitare greges hirtasque capellas.  
Hic labor, hinc laudem fortes sperate coloni.  
Nec sum animi dubius, verbis ea vincere magnum  
quam sit et angustis hunc addere rebus honorem; 290  
sed me Parnasi deserta per ardua dulcis  
raptat amor; iuvat ire iugis, qua nulla priorum  
Castaliam molli devertitur orbit clivo.  
Nunc, veneranda Pales, magno nunc ore sonandum.  
Incipiens stabulis edico in mollibus herbam 295  
carpere oves, dum mox frondosa reducitur aestas,  
et multa duram stipula filicumque maniplis  
sternere subter humum, glacies ne frigida laedat  
molle pecus, scabiemque ferat turpesque podagras.  
Post hinc digressus iubeo frondentia capris 300  
arbuta sufficere et fluvios praebere recentes,  
et stabula a ventis hiberno opponere soli  
ad medium conversa diem, cum frigidus olim  
iam cadit extremoque irrorat Aquarius anno.  
Haec quoque non cura nobis leviores tuendae, 305  
nec minor usus erit, quamvis Milesia magno  
vellera mutantur Tyrios incocta rubores:  
densior hinc suboles, hinc largi copia lactis;  
quam magis exhausto spumaverit ubere mulctra,  
laeta magis pressis manabunt flumina mammis. 310  
Nec minus interea barbas incanaeque menta  
Cinyphii tondent hirci saetasque comantes  
usum in castrorum et miseris velamina nautis.  
Pascuntur vero silvas et summa Lycaei  
horrentesque rubos et amantes ardua dumos; 315  
atque ipsae memores redeunt in tecta, suosque



ducunt, et gravido superant vix ubere limen.  
 Ergo omni studio glaciem ventosque nivales,  
 quo minor est illis curae mortalis egestas,  
 avertes, victumque feres et virgea laetus 320  
 pabula, nec tota claudes faenilia bruma.  
 At vero Zephyris cum laeta vocantibus aestas  
 in saltus utrumque gregem atque in pascua mittet,  
 Luciferi primo cum sidere frigida rura  
 carpamus, dum mane novum, dum gramina canent, 325  
 et ros in tenera pecori gratissimus herba.  
 Inde ubi quarta sitim caeli collegerit hora  
 et cantu querulae rumpent arbusta cicadae,  
 ad puteos aut alta greges ad stagna iubebo  
 currentem ilignis potare canalibus undam; 330  
 aestibus at mediis umbrosam exquirere vallem,  
 sicubi magna Iovis antiquo robore quercus  
 ingentes tendat ramos, aut sicubi nigrum  
 ilicibus crebris sacra nemus accubet umbra;  
 tum tenues dare rursus aquas, et pascere rursus 335  
 solis ad occasum, cum frigidus aëra vesper  
 temperat, et saltus reficit iam roscida luna,  
 litoraue alcyonem resonant, acalanthida dumi.

339-383. *Habits of African and Scythian herdsmen contrasted. A northern winter scene.*

Quid tibi pastores Libyae, quid pascua versu  
 prosequar et raris habitata mapalia tectis? 340  
 Saepe diem noctemque et totum ex ordine mensem  
 pascitur itque pecus longa in deserta sine ullis  
 hospitibus: tantum campi iacet. Omnia secum

armentarius Afer agit, tectumque laremque  
armaque Amyclaeumque canem Cressamque pharetram ;  
non secus ac patriis acer Romanus in armis 346  
iniusto sub fasce viam cum carpit, et hosti  
ante expectatum positus stat in agmine castris.

At non qua Scythiae gentes Maeotiaque unda,  
turbidus et torquens flaventes Hister harenas, 350  
quaque redit medium Rhodope porrecta sub axem  
Illic clausa tenent stabulis armenta, neque ullae  
aut herbae campo apparent aut arbore frondes ;  
sed iacet aggeribus niveis informis et alto  
terra gelu late, septemque assurgit in ulnas. 355

Semper hiemps, semper spirantes frigora Cauri.  
Tum sol pallentes haud umquam discutit umbras,  
nec cum invectus equis altum petit aethera, nec cum  
praecipitem Oceani rubro lavit aequore currum.  
Concrescunt subitae currenti in flumine crustae, 360  
undaque iam tergo ferratos sustinet orbes,  
puppibus illa prius, patulis nunc hospita plaustris ;  
aeraque dissiliunt vulgo, vestesque rigescunt  
indutae, caeduntque securibus umida vina,  
et totae solidam in glaciem vertere lacunae, 365  
stiriaque impexis induruit horrida barbis.

Interea toto non setius aëre ninguit :  
intereunt pecudes, stant circumfusa pruinis  
corpora magna boum, confertoque agmine cervi  
torpent mole nova et summis vix cornibus exstant. 370  
Hos non immissis canibus, non cassibus ullis  
puniceaeve agitant pavidos formidine pennae,  
sed frustra oppositum trudentes pectore montem

comminus obtruncant ferro, graviterque rudentes  
caedunt, et magno laeti clamore reportant. 375

Ipsi in defossis specubus secura sub alta  
otia agunt terra, congestaque robora totasque  
advolvere focis ulmos ignique dedere.

Hic noctem ludo ducunt, et pocula laeti  
fermento atque acidis imitantur vitea sorbis. 380

Talis Hyperboreo septem subiecta trioni  
gens effrena virum Rhipaeo tunditur Euro,  
et pecudum fulvis velatur corpora saetis.

384-403. *Breeding of sheep and goats for wool or for milk.*

Si tibi lanitium curae, primum aspera silva  
lappaeque tribolique absint; fuge pabula laeta, 385  
continuoque greges villis lege mollibus albos.

Illum autem, quamvis aries sit candidus ipse,  
nigra subest udo tantum cui lingua palato,  
reiice, ne maculis infuscet vellera pullis  
nascentum, plenoque alium circumspice campo. 390

Munere sic niveo lanae, si credere dignum est,  
Pan deus Arcadiae captam te, Luna, fefellit  
in nemora alta vocans; nec tu aspernata vocantem.

At, cui lactis amor, cytisum lotosque frequentes  
ipse manu salsasque ferat praesepibus herbas. 395

Hinc et amant fluvios magis, et magis ubera tendunt,  
et salis occultum referunt in lacte saporem,  
multi etiam excretos prohibent a matribus haedos,  
primaque ferratis praefigunt ora capistris.

Quod surgente die mulsero horisque diurnis, 400  
nocte premunt; quod iam tenebris et sole cadente,

sub lucem exportant calathis—adit oppida pastor—  
aut parco sale contingunt hiemique reponunt.

404-439. *Rearing of dogs. Protection of cattle from  
snakes.*

Nec tibi cura canum fuerit postrema, sed una  
veloces Spartae catulos acremque Molossum 405  
pascere sero pingui. Numquam custodibus illis  
nocturnum stabulis furem incursusque luporum  
aut impacatos a tergo horrebis Hiberos.  
Saepe etiam cursu timidos agitabis onagros,  
et canibus leporem, canibus venabere dammas 410  
saepe volutabris pulsos silvestribus apros  
latratu turbabis agens, montesque per altos  
ingentem clamore premes ad retia cervum.

Disce et odoratam stabulis accendere cedrum,  
galbaneoque agitare graves nidore chelydros. 415  
Saepe sub immotis praesepibus aut mala tactu  
vipera delituit caelumque exterrita fugit,  
aut tecto assuetus coluber succedere et umbrae,  
pestis acerba boum, pecorique aspergere virus,  
fovit humum. Cape saxa manu, cape robora, pastor, 420  
tollentemque minas et sibila colla tumentem  
deice. Iamque fuga timidum caput abdidit alte,  
cum medii nexus extremaeque agmina caudae  
solvuntur, tardosque trahit sinus ultimus orbes.  
Est etiam ille malus Calabris in saltibus anguis, 425  
squamea convolvens sublato pectore terga  
atque notis longam maculosus grandibus alvum,  
qui, dum amnes ulli rumpuntur fontibus et dum

vere madent udo terrae ac pluvialibus austris,  
 stagna colit, ripisque habitans hic piscibus atram 430  
 improbus ingluviem ranisque loquacibus explet;  
 postquam exusta palus, terraeque ardore dehiscunt,  
 exsilit in siccum, et flammantia lumina torquens  
 saevit agris asperque siti atque exterritus aestu.  
 Ne mihi tum molles sub divo carpere somnos 435  
 neu dorso nemoris libeat iacuisse per herbas,  
 cum positis novus exuviis nitidusque iuventa  
 volvitur aut catulos tectis aut ova relinquens  
 arduus ad solem, et linguis micat ore trisulcis.

440-477. *Diseases of sheep and their remedies.*

Morborum quoque te causas et signa docebo. 440  
 Turpis oves tentat scabies, ubi frigidus imber  
 altius ad vivum persedit et horrida cano  
 bruma gelu, vel cum tonsis illotus adhaesit  
 sudor, et hirsuti secuerunt corpora vepres  
 Dulcibus idcirco fluviis pecus omne magistri 445  
 perfundunt, udisque aries in gurgite villis  
 mersatur, missusque secundo defluit amni;  
 aut tonsum tristi contingunt corpus amurca,  
 et spumas miscent argenti vivaque sulfura  
 Idaeasque pices et pingues unguine ceras 450  
 scillamque elleborosque graves nigrumque bitumen.  
 Non tamen ulla magis praesens fortuna laborum est,  
 quam si quis ferro potuit rescindere summum  
 ulceris os: alitur vitium vivitque tegendo,  
 dum medicas adhibere manus ad vulnera pastor 455  
 abnegat, aut meliora deos sedet omina poscens.

Quin etiam, ima dolor balantum lapsus ad ossa  
 cum furit atque artus depascitur arida febris,  
 profuit incensos aestus avertere et inter  
 ima ferire pedis salientem sanguine venam, 460  
 Bisaltæ quo more solent acerque Gelonus,  
 cum fugit in Rhodopen atque in deserta Getarum,  
 et lac concretum cum sanguine potat equino.  
 Quam procul aut molli succedere saepius umbræ  
 videris, aut summas carpentem ignavius herbas 465  
 extremamque sequi, aut medio procumbere campo  
 pascentem et serae solam decedere nocti,  
 continuo culpam ferro compesce, priusquam  
 dira per incautum serpant contagia vulgus.  
 Non tam creber agens hiemem ruit aequore turbo, 470  
 quam multae pecudum pestes. Nec singula morbi  
 corpora corripunt, sed tota aestiva repente,  
 spemque gregemque simul cunctamque ab origine gentem.  
 Tum sciat, aërias Alpes et Norica si quis  
 castella in tumulis et Iapydis arva Timavi 475  
 nunc quoque post tanto videat desertaque regna  
 pastorum et longe saltus lateque vacantes.

478-566. *Description of a terrible pestilence.*

Hic quondam morbo caeli miseranda coorta est  
 tempestas totoque autumnu incanduit aestu,  
 et genus omne neci pecudum dedit, omne ferarum, 480  
 corrumpitque lacus, infecit pabula tabo.  
 Nec via mortis erat simplex, sed ubi ignea venis  
 omnibus acta sitis miseros adduxerat artus,  
 rursus abundabat fluidus liquor omniaque in se

ossa minutatim morbo collapsa trahebat. 485  
Saepe in honore deum medio stans hostia ad aram,  
lanea dum nivea circumdatur infula vitta,  
inter cunctantes cecidit moribunda ministros.  
Aut si quam ferro mactaverat ante sacerdos,  
inde neque impositis ardent altaria fibris, 490  
nec responsa potest consultus reddere vates,  
ac vix suppositi tinguuntur sanguine cultri  
summaque ieiuna sanie infuscatur harena.  
Hinc laetis vituli vulgo moriuntur in herbis,  
et dulces animas plena ad praesepia reddunt : 495  
hinc canibus blandis rabies venit, et quatit aegros  
tussis anhela sues ac faucibus angit obesis.  
Labitur infelix studiorum atque immemor herbae  
victor equus fontesque avertitur et pede terram  
crebra ferit ; demissae aures, incertus ibidem 500  
sudor et ille quidem morituris frigidus, aret  
pellis et ad tactum tractanti dura resistit.  
Haec ante exitium primis dant signa diebus ;  
sin in processu coepit crudescere morbus,  
tum vero ardentes oculi atque attractus ab alto 505  
spiritus, interdum gemitu gravis, imaque longo  
ilia singultu tendunt, it naribus ater  
sanguis, et obsessas fauces premit aspera lingua.  
Profuit inserto latices infundere cornu  
Lenaecos : ea visa salus morientibus una ; 510  
mox erat hoc ipsum exitio, furiisque relecti  
ardebant, ipsique suos iam morte sub aegra  
(di meliora piis erroremque hostibus illum !)  
discissos nudis laniabant dentibus artus.

Ecce autem duro fumans sub vomere taurus 515  
concidit et mixtum spumis vomit ore cruorem  
extremosque ciet gemitus. It tristis arator  
maerentem abiungens fraterna morte iuvenum,  
atque opere in medio defixa reliquit aratra.  
Non umbrae altorum nemorum, non mollia possunt 520  
prata movere animum, non qui per saxa volutus  
purior electro campum petit amnis; at ima  
solvuntur latera, atque oculos stupor urget inertes,  
ad terramque fluit devexo pondere cervix.  
Quid labor aut benefacta iuvant? quid vomere terras 525  
invertisse graves? Atqui non Massica Bacchi  
munera, non illis epulae nocuere repostae:  
frondibus et victu pascuntur simplicis herbae,  
pocula sunt fontes liquidi atque exercita cursu  
flumina, nec somnos abrumpit cura salubres. 530  
Tempore non alio dicunt regionibus illis  
quæsitæ ad sacra boves Iunonis et uris  
imparibus ductos alta ad donaria currus.  
Ergo aegre rastris terram rimantur, et ipsis  
unguibus infodiunt fruges, montesque per altos 535  
contenta cervice trahunt stridentia plaustra.  
Non lupus insidias explorat ovilia circum  
nec gregibus nocturnus obambulat: acrior illum  
cura domat; timidi dammae cervique fugaces  
nunc interque canes et circum tecta vagantur. 540  
Iam maris immensi prolem et genus omne natantum  
litore in extremo ceu naufraga corpora fluctus  
proluit; insolitæ fugiunt in flumina phocæ.  
Interit et curvis frustra defensa latebris



vipera et attoniti squamis astantibus hydri. 545  
Ipsis est aër avibus non aequus, et illae  
praecipites alta vitam sub nube relinquunt.  
Praeterea iam nec mutari pabula refert,  
quaesitaeque nocent artes; cessere magistri  
Phillyrides Chiron Amythaoniusque Melampus. 550  
Saevit et in lucem Stygiis emissa tenebris  
pallida Tisiphone Morbos agit ante Metumque,  
inque dies avidum surgens caput altius effert.  
Balatu pecorum et crebris mugitibus amnes  
arentesque sonant ripae collesque supini. 555  
Iamque catervatim dat stragem atque aggerat ipsis  
in stabulis turpi dilapsa cadavera tabo,  
donec humo tegere ac foveis abscondere discunt.  
Nam neque erat coriis usus, nec viscera quisquam  
aut undis abolere potest aut vincere flamma; 560  
Ne tondere quidem morbo illuvieque peresa  
velleri nec telas possunt attingere putres;  
verum etiam invisos si quis tentarat amictus,  
ardentes papulae atque immundus olentia sudor  
membra sequebatur, nec longo deinde moranti 565  
tempore contactos artus sacer ignis edebat.

## LIBER QUARTUS.

1-7. *Subject proposed : the commonwealth of bees.*

PROTINUS aërii mellis caelestia dona  
 exsequar : hanc etiam, Maecenas, aspice partem.  
 Admiranda tibi levium spectacula rerum  
 magnanimosque duces totiusque ordine gentis  
 mores et studia et populos et proelia dicam. 5  
 In tenui labor ; at tenuis non gloria, si quem  
 numina laeva sinunt auditque vocatus Apollo.

8-50. *Site of the apiary and construction of hives.*

Principio sedes apibus statioque petenda,  
 quo neque sit ventis aditus, nam pabula venti  
 ferre domum prohibent, neque oves haedique petulci 10  
 floribus insultent, aut errans bucula campo  
 decutiat rorem, et surgentes atterat herbas.  
 Absint et picti squalentia terga lacerti  
 pinguibus a stabulis, meropesque aliaeque volucres  
 et manibus Procne pectus signata cruentis ; 15  
 omnia nam late vastant ipsasque volantes  
 ore ferunt dulcem nidis immitibus escam.  
 At liquidi fontes et stagna virentia musco  
 adsint et tenuis fugiens per gramina rivus,  
 palmaque vestibulum aut ingens oleaster inumbret, 20  
 ut, cum prima novi ducent examina reges  
 vere suo, ludetque favis emissa iuventus,

vicina invitet decedere ripa calori,  
 obviaque hospitiis teneat frondentibus arbos.  
 In medium, seu stabit iners seu profluet umor, 25  
 transversas salices et grandia coniice saxa,  
 pontibus ut crebris possint consistere et alas  
 pandere ad aestivum solem, si forte morantes  
 sparserit aut praeceps Neptuno immerserit Eurus.  
 Haec circum casiae virides et olentia late 30  
 serpulla et graviter spirantis copia thymbrae  
 floreat, irriguumque bibant violaria fontem.  
 Ipsa autem, seu corticibus tibi suta cavatis  
 seu lento fuerint alvaria vimine texta,  
 angustos habeant aditus: nam frigore mella 35  
 cogit hiemps, eademque calor liquefacta remittit.  
 Utraque vis apibus pariter metuenda; neque illae  
 nequiquam in tectis certatim tenuia cera  
 spiramenta linunt, fucoque et floribus oras  
 explent, collectumque haec ipsa ad munera gluten 40  
 et visco et Phrygiae servant pice lentius Idae.  
 Saepe etiam effossis, si vera est fama, latebris  
 sub terra fovere larem, penitusque repertae  
 pumicibusque cavis exesaeque arboris antro.  
 Tu tamen et levi rimosa cubilia limo 45  
 ungue fovens circum, et raras superiniice frondes.  
 Neu propius tectis taxum sine, neve rubentes  
 ure foco cancos, altae neu crede paludi,  
 aut ubi odor caeni gravis aut ubi concava pulsu  
 saxa sonant vocisque offensa resultat imago. 50

51-66. *Swarming-time. Directions for hiving.*

Quod superest, ubi pulsam hiemem Sol aureus egit  
 sub terras caelumque aestiva luce reclusit,  
 illae continuo saltus silvasque peragrant  
 purpureosque metunt flores et flumina libant  
 summa leves. Hinc nescio qua dulcedine laetae 55  
 progeniem nidosque fovent, hinc arte recentes  
 excudunt ceras et mella tenacia fingunt.  
 Hinc ubi iam emissum caveis ad sidera caeli  
 nare per aestatem liquidam suspexeris agmen  
 obscuramque trahi vento mirabere nubem, 60  
 contemplator: aquas dulces et frondea semper  
 tecta petunt. Huc tu iussos asperge saporēs,  
 trita melisphylla et cerinthae ignobile gramen,  
 tinnitusque cie et Matris quate cymbala circum:  
 ipsae consident medicatis sedibus, ipsae 65  
 intima more suo sese in cunabula condent.

67-102. *Combat of rival chieftains. Marks of quality in bees.*

Sin autem ad pugnam exierint—nam saepe duobus  
 regibus incessit magno discordia motu:  
 continuoque animos vulgi et trepidantia bello  
 corda licet longe praesciscere: namque morantes 70  
 Martius ille aeris rauci canor increpat, et vox  
 auditur fractos sonitus imitata tubarum;  
 tum trepidae inter se coeunt pennisque coruscant  
 spiculaque exacuunt rostris aptantque lacertos,  
 et circa regem atque ipsa ad praetoria densae 75

miscentur magnisque vocant clamoribus hostem :  
 ergo ubi ver nactae sudum camposque patentes  
 erumpunt portis, concurritur, aethere in alto  
 fit sonitus, magnum mixtae glomerantur in orbem,  
 praecipitesque cadunt ; non densior aëre grando, 80  
 nec de concussa tantum pluit ilice glandis :  
 ipsi per medias acies insignibus alis  
 ingentes animos angusto in pectore versant,  
 usque adeo obnixa non cedere, dum grayis aut hos  
 aut hos versa fuga victor dare terga subegit. 85  
 Hi motus animorum atque haec certamina tanta  
 pulveris exigui iactu compressa quiescunt.

Verum ubi ductores acie revocaveris ambo,  
 deterior qui visus, eum, ne prodigus obsit,  
 dede neci ; melior vacua sine regnet in aula. 90  
 Alter erit maculis auro squalentibus ardens :  
 nam duo sunt genera : hic melior insignis et ore  
 et rutilis clarus squamis ; ille horridus alter  
 desidia latamque trahens inglorius alvum.  
 Ut binae regum facies, ita corpora plebis. 95  
 Namque aliae turpes horrent, ceu pulvere ab alto  
 cum venit et sicco terram sputat ore viator  
 aridus ; elucent aliae et fulgore coruscant  
 ardentes auro et paribus lita corpora guttis.  
 Haec potior suboles, hinc caeli tempore certo 100  
 dulcia mella premes, nec tantum dulcia quantum  
 et liquida et durum Bacchi domitura saporem.

103-148. *How to deal with rovers. Descriptive episode on gardening.*

At cum incerta volant caeloque examina ludunt,  
contemnantque favos et frigida tecta relinquunt,  
instabiles animos ludo prohibebis inani. 105

Nec magnus prohibere labor : tu regibus alas  
eripe ; non illis quisquam cunctantibus altum  
ire iter aut castris audebit vellere signa.  
Invitent croceis halantes floribus horti,  
et custos furum atque avium cum falce saligna 110  
Hellespontiaci servet <sup>care</sup> tutela Priapi.

Ipse thymum pinosque ferens de montibus altis  
tecta serat late circum, cui talia curae ;  
ipse labore manum duro terat, ipse feraces  
figat humo <sup>arbor</sup> plantas et amicos irriget imbres. 115

Atque equidem, extremo ni iam sub fine laborum  
vela traham et terris festinem advertere proram,  
forsitan et, pingues hortos quae cura colendi  
ornaret, canerem, biferique rosaria Paesti,  
quoque modo potis gauderent intuba rivis 120

et virides apio ripae, tortusque per herbam  
cresceret in ventrem cucumis ; nec sera comantem  
narcissum aut flexi tacuissem vimen acanthi  
pallentesque hederas et amantes litora myrtos.  
Namque sub Oebaliae memini me turribus altis, 125  
qua niger umectat flaventia culta Galaesus,  
Corycium vidisse senem, cui pauca relict  
iugera ruris erant, nec fertilis illa iuvenis  
nec pecori opportuna seges <sup>segetes</sup> nec commoda Baccho.

Hic rarum tamen in dumis holus albaque circum 130  
 lilia verbenasque premens vescumque papaver  
 regum aequabat opes animis, seraque revertens  
 nocte domum dapibus mensas onerabat inemptis.  
 Primus vere rosam atque autumnō carpere poma,  
 et cum tristis hiemps etiamnum frigore saxa 135  
 rumperet et glacie cursus frenaret aquarum,  
 ille comam mollis iam tondebat hyacinthi  
 aestatem increpitans seram zephyrosque morantes.  
 Ergo apibus fetis idem atque examine multo  
 primus abundare et spumantia cogere pressis 140  
 mella favis: illi tiliæ atque uberrima pinus,  
 quotque in flore novo pomis se fertilis arbor  
 induerat, totidem autumnō matura tenebat.  
 Ille etiam seras in versum distulit ulmos  
 eduramque pirum et spinos iam pruna ferentes 145  
 iamque ministrantem platanum potantibus umbras.  
 Verum hæc ipse equidem spatiis exclusus iniquis  
 prætereō atque aliis post me memoranda relinquo.

149-227. *Nature and habits of bees and their distinctive qualities.*

Nunc age, naturas apibus quas Iuppiter ipse  
 addidit, expediam, pro qua mercede canoros 150  
 Curetum sonitus crepitantiaque aera secutæ  
 Dictæo cæli regem pavere sub antro.  
 Solæ communes natos, consortia tecta  
 urbis habent, magnisque agitant sub legibus ævum,  
 et patriam solæ et certos novere penates; 155  
 venturaeque hiemis memores aestate laborem

experiuntur et in medium quaesita reponunt.  
Namque aliae victu invigilant et foedere pacto  
exercentur agris ; pars intra saepta domorum  
narcissi lacrimam et lentum de cortice gluten 160  
prima favis ponunt fundamina, deinde tenaces  
suspendunt ceras ; aliae spem gentis adultos  
educunt fetus ; aliae purissima mella  
stipant et liquido distendunt nectare cellas.  
Sunt quibus ad portas cecidit custodia sorti, 165  
inque vicem speculantur aquas et nubila caeli,  
aut onera accipiunt venientum, aut agmine facto  
ignavum fucos pecus a praesepibus arcent.  
Fervet opus, redolentque thymo fragrantia mella.  
Ac veluti lentis Cyclopes fulmina massis 170  
cum properant, alii taurinis follibus auras  
accipiunt redduntque, alii stridentia tingunt  
aera lacu ; gemit impositis incudibus Aetna ;  
illi inter sese magna vi bracchia tollunt  
in numerum, versantque tenaci forcipe ferrum : 175  
non aliter, si parva licet componere magnis,  
Cecropias innatus apes amor urget habendi  
munere quamque suo. Grandaevus oppida curae  
et munire favos et daedala fingere tecta.  
At fessae multa referunt se nocte minores, 180  
crura thymo plenae ; pascuntur et arbuta passim  
et glaucas salices casiamque crocumque rubentem  
et pinguem tiliam et ferrugineos hyacinthos.  
Omnibus una quies operum, labor omnibus unus :  
mane ruunt portis ; nusquam mora ; rursus easdem 185  
vesper ubi e pastu tandem decedere campis



admonuit, tum tecta petunt, tum corpora curant;  
 fit sonitus mussantque oras et limina circum.  
 Post ubi iam thalamis se composuere, siletur  
 in noctem, fessosque sopor suus occupat artus. 190  
 Nec vero a stabulis pluvia impendente recedunt  
 longius, aut credunt caelo adventantibus Euris;  
 sed circum tutae sub moenibus urbis aquantur  
 excursusque breves tentant, et saepe lapillos,  
 ut cumbae instabiles fluctu iactante saburram, 195  
 tollunt, his sese per inania nubila librānt.  
 Illum adeo placuisse apibus mirabere morem,  
 quod neque concubitu indulgent, nec corpora segnes  
 in Venerem solvunt aut fetus nixibus edunt;  
 verum ipsae e foliis natos et suavis herbis 200  
 ore legunt, ipsae regem parvosque Quirites  
 sufficiunt, aulasque et cerea regna refingunt.  
 Saepe etiam duris errando in cotibus alas  
 attrivere, ultroque animam sub fasce dedere:  
 tantus amor florum et generandi gloria mellis. 205  
 Ergo ipsas quamvis angusti terminus aevi  
 excipiat (neque enim plus septima ducitur aestas),  
 at genus immortale manet, multosque per annos  
 stat fortuna domus, et avi numerantur avorum.  
 Praeterea regem non sic Aegyptus et ingens 210  
 Lydia nec populi Parthorum aut Medus Hydaspes  
 observant. Rege incolumi mens omnibus una est;  
 amisso rupere fidem, constructaque mella  
 diripere ipsae et crates solvere favorum.  
 Ille operum custos, illum admirantur et omnes 215  
 circumstant fremitu denso stipantque frequentes,

et saepe attollunt umeris, et corpora bello  
obiectant pulchramque petunt per vulnera mortem.

His quidam signis atque haec exempla secuti  
esse apibus partem divinae mentis et haustus 220  
aetherios dixere; deum namque ire per omnes  
terrasque tractusque maris caelumque profundum;  
hinc pecudes armenta viros, genus omne ferarum,  
quemque sibi tenuēs nascentem arcessere vitas:  
scilicet huc reddi deinde ac resoluta referri 225  
omnia, nec morti esse locum, sed viva volare  
sideris in numerum atque alto succedere caelo.

228-250. *Directions for taking the honey. Pests of the hive.*

Si quando sedem augustam servataque mella  
thesauris relines, prius haustu sparsus aquarum  
ora fove, fumosque manu praetende sequaces. 230  
Bis gravidos cogunt fetus, duo tempora messis:  
Taygete simul os terris ostendit honestum  
Plias et Oceani spretos pede reppulit amnes,  
aut eadem sidus fugiens ubi Piscis aquosi  
tristior hibernas caelo descendit in undas. 235  
Illis ira modum supra est, laesaeque venenum  
morsibus inspirant, et spicula caeca relinquunt  
affixae venis, animasque in vulnere ponunt.  
Sin duram metues hiemem parcesque futuro  
contusosque animos et res miserabere fractas, 240  
at suffire thymo cerasque recidere inanes  
quis dubitet? Nam saepe favos ignotus adedit  
stelio et lucifugis congesta cubilia blattis,

immunisque sedens aliena ad pabula fucus;

aut asper crabro imparibus se immiscuit armis, 245

aut dirum tiniae genus, aut invisa Minervae

laxos in foribus suspendit aranea casses.

Quo magis exhaustae fuerint, hoc acrius omnes

incumbent generis lapsi sarcire ruinas,

complebuntque foros et floribus horrea textent. 250

251-280. *Diseases of bees and their remedies.*

Si vero, quoniam casus apibus quoque nostros

vita tulit, tristi languebunt corpora morbo—

quod iam non dubiis poteris cognoscere signis:

continuo est aegris alius color; horrida vultum

deformat macies; tum corpora luce carentum 255

exportant tectis et tristia funera ducunt;

aut illae pedibus conexae ad limina pendent,

aut intus clausis cunctantur in aedibus, omnes

ignavaeque fame et contracto frigore pigrae;

tum sonus auditur gravior, tractimque susurrant, 260

frigidus ut quondam silvis immurmurat Auster,

ut mare sollicitum stridit refluentibus undis,

aestuat ut clausis rapidus fornacibus ignis:

hic iam galbaneos suadebo incendere odores

mellaque harundineis inferre canalibus, ultro 265

hortantem et fessas ad pabula nota vocantem.

Proderit et tunsum gallae admiscere saporem

arentesque rosas, aut igni pinguia multo

defructa, vel psithia passos de vite racemos

Cecropiumque thymum et grave olentia centaurea. 270

Est etiam flos in pratis, cui nomen amello  
 fecere agricolae, facilis quaerentibus herba ;  
 namque uno ingentem tollit de caespite silvam  
 aureus ipse, sed in foliis, quae plurima circum  
 funduntur, violae sublucet purpura nigrae ; 275  
 saepe deum nexis ornatae torquibus arae ;  
 asper in ore sapor ; tonsis in vallibus illum  
 pastores et curva legunt prope flumina Mellae.  
 Huius odorato radices incoque Baccho,  
 pabulaque in foribus plenis appone canistris. 280

281-314. *Artificial reproduction of a stock of bees.*

Sed si quem proles subito defecerit omnis,  
 nec, genus unde novae stirpis revocetur, habebit,  
 tempus et Arcadii memoranda inventa magistri  
 pandere, quoque modo caesis iam saepe iuvencis  
 insincerus apes tulerit cruor. Altius omnem 285  
 expediam prima repetens ab origine famam.  
 Nam qua Pellaei gens fortunata Canopi  
 accolit effuso stagnantem flumine Nilum  
 et circum pictis vehitur sua rura phaselis,  
 quaque pharetratae vicinia Persidis urget, 290  
 et diversa ruens septem discurrit in ora  
 et viridem Aegyptum nigra fecundat harena  
 usque coloratis amnis devexus ab Indis,  
 omnis in hac certam regio iacit arte salutem.  
 Exiguus primum atque ipsos contractus in usus 295  
 eligitur locus ; hunc angustique imbrice tecti  
 parietibusque premunt artis, et quattuor addunt

quattuor a ventis obliqua luce fenestras.

Tum vitulus bimā curvans iam cornua fronte  
quaeritur; huic geminae nares et spiritus oris 300  
multa reluctanti obstruitur, plagisque perempto  
tunsa per integram solvuntur viscera pellem.

Sic positum in clauso linguunt, et ramea costis  
subiiciunt fragmenta, thymum casiasque recentes.

Hoc geritur zephyris primum impellentibus undas, 305  
ante novis rubeant quam prata coloribus, ante  
garrula quam tignis nidum suspendat hirundo.

Interea teneris tepefactus in ossibus umor  
aestuat, et visenda modis animalia miris,  
trunca pedum primo, mox et stridentia pennis, 310  
miscentur, tenuemque magis magis aëra carpunt,  
donec ut aestivis effusus nubibus imber  
erupere aut ut nervo pulsante sagittae,  
prima leves ineunt si quando proelia Parthi.

315-558. *Episode of Aristaeus (including the story  
of Orpheus and Eurydice).*

Quis deus hanc, Musae, quis nobis extudit artem? 315  
Unde nova ingressus hominum experientia cepit?

Pastor Aristaeus fugiens Peneïa Tempe  
amissis, ut fama, apibus morboque fameque  
tristis ad extremi sacrum caput astitit amnis  
multa querens, atque hac affatus voce parentem: 320

‘Mater, Cyrene mater, quae gurgitis huius  
ima tenes, quid me praeclara stirpe deorum,  
(si modo, quem perhibes, pater est Thymbraeus Apollo)

invisum fatis genuisti? aut quo tibi nostri  
 pulsus amor? quid me caelum sperare iubebas? 325  
 En etiam hunc ipsum vitae mortalis honorem,  
 quem mihi vix frugum et pecudum custodia sollers  
 omnia tentanti extuderat, te matre relinquo.  
 Quin age et ipsa manu felices erue silvas,  
 fer stabulis inimicum ignem atque interface messes, 330  
 ure sata, et duram in vites molire bipennem,  
 tanta meae si te ceperunt taedia laudis.  
 At mater sonitum thalamo sub fluminis alti  
 sensit. Eam circum Milesia vellera Nymphae  
 carcebant hyali saturo fucata colore, 335  
 Drymoque Xanthoque Ligeaque Phyllodoceque,  
 caesariem effusae nitidam per candida colla,  
 [Nesae Spioque Thaliaque Cymodoceque]  
 Cydippeque et flava Lycorias, altera virgo,  
 altera tum primos Lucinae experta labores, 340  
 Clioque et Beroe soror, Oceanitides ambae,  
 ambae auro, pictis incinctae pellibus ambae,  
 atque Ephyrê atque Opis et Asia Deïopea  
 et tandem positis velox Arethusa sagittis.  
 Inter quas curam Clymene narrabat inanem 345  
 Volcani, Martisque dolos et dulcia furta,  
 aque Chao densos divum numerabat amores.  
 Carmine quo captae dum fuis mollia pensa  
 devolvunt, iterum maternas impulit aures  
 luctus Aristaei, vitreisque sedilibus omnes 350  
 obstupuere; sed ante alias Arethusa sorores  
 prospiciens summa flavum caput extulit unda,  
 et procul: 'O gemitu non frustra exterrita tanto

Cyrene soror, ipse tibi, tua maxima cura,  
 tristis Aristaeus Penei genitoris ad undam 355  
 stat lacrimans, et te crudelem nomine dicit.  
 Huic percussa nova mentem formidine mater  
 'Duc, age, duc ad nos; fas illi limina divum  
 tangere' ait. Simul alta iubet discedere late  
 flumina, qua iuvenis gressus inferret. At illum 360  
 curvata in montis faciem circumstetit unda  
 accepitque sinu vasto misitque sub amnem.  
 Iamque domum mirans genetricis et umida regna  
 speluncisque lacus clausos lucosque sonantes  
 ibat, et ingenti motu stupefactus aquarum 365  
 omnia sub magna labentia flumina terra  
 spectabat diversâ locis, Phasimque Lycumque  
 et caput, unde altus primum se erumpit Enipeus,  
 unde pater Tiberinus, et unde Aniena fluenta  
 saxosusque sonans Hypanis Mysusque Caïcus, 370  
 et gemina auratus taurino cornua vultu  
 Eridanus, quo non alius per pingua culta  
 in mare purpureum violentior effluit amnis.  
 Postquam est in thalami pendentia pumice tecta  
 perventum et nati fletus cognovit inanes 375  
 Cyrene, manibus liquidos dant ordine fontes  
 germanae, tonsisque ferunt mantelia villis;  
 pars epulis onerant mensas et plena reponunt  
 pocula; Panchaeis adolescunt ignibus arae;  
 et mater, 'Cape Maeonii carchesia Bacchi: 380  
 Oceano libemus,' ait. Simul ipsa precatur  
 Oceanumque patrem rerum Nymphasque sorores,  
 centum quae silvas, centum quae flumina servant.

Ter liquido ardentem perfundit nectare Vestam, (= *herb.*)  
 ter flamma ad summum tecti subiecta reluxit *short* 385  
 Omine quo firmans <sup>to stand</sup> animum sic incipit ipsa: *h. p. u.*

‘Est in Carpathio Neptuni gurgite vates  
 caeruleus Proteus, magnum qui piscibus aequor  
 et iuncto bipedum <sup>to stand</sup> curru metitur equorum. *to*  
 Hic nunc Emathiae portus patriamque revisit 390  
 Pallenem; hunc et Nymphae veneramur et ipse  
 grandaevus Nereus: novit namque omnia vates,  
 quae sint, quae fuerint, quae mox yentura trahantur; *h. p. u.*  
 quippe ita Neptuno visum est, immania cuius  
 armenta et turpes pascit sub gurgite phocas. 395

Hic tibi, nate, prius vinclis capiendus, ut omnem  
 expediat morbi causam, eventusque secundet. *u. a. c.*  
 Nam sine vi non ulla dabit <sup>oro</sup> praëcepta, neque illum  
 orando <sup>to</sup> flectes; vim duram et vincula capto *u. a. c.*  
<sup>u. a. c.</sup> *u. a. c.* tendē; <sup>u. a. c.</sup> *u. a. c.* doli circum haec demum frangentur inanes. 400

Ipsa ego te, medios cum sol accenderit aestus, *u. a. c.*  
 cum sitiunt herbae et pecori iam gravior umbra est,  
 in secreta senis ducam, quo fessus ab undis  
 se recipit, facile ut somno aggrediare iacentem.

Verum ubi correptum manibus vinclisque tenebis, 405  
 tum variae eludent species atque ora ferarum.

Fiet enim subito sus horridus atraque tigris  
 squamosusque draco et fulvā <sup>u. a. c.</sup> *u. a. c.* cervice leaena,  
 aut acrem flammae sonitum dabit atque ita vinclis  
 excidet, aut in aquas tenues dilapsus abibit. 410

sed quanto ille magis formas se vertet in omnes,  
 tanto, nate, magis contende tenacia vincla, *one*  
 donec talis erit mutato corpore, qualem



videris, incepto tegetet cum lumina somno.'

Haec ait et liquidum ambrosiae diffundit odorem, 415  
quo totum nati corpus perduxit; at illi  
dulcis compositis spiravit crinibus aura, 420  
atque habilis membris venit vigor. Est specus ingens  
exesi latere in montis, quo plurima vento  
cogitur inque sinus scindit sese unda reductos, 425  
deprensus olim statio tutissima nautis;  
intus se vasti Proteus tegit obice saxi.

Hic iuvenem in latebris aversum a lumine Nympha  
collocat, ipsa procul nebulis obscura resistit.

Iam rapidus torrens sitientes Sirius Indos 425  
ardebat caelo, et medium sol igneus orbem  
hauserat; arebant herbae, et cava flumina siccis  
faucibus ad limum radii tepefacta coquebant:  
cum Proteus consueta petens e fluctibus antra  
ibat; eum vasti circum gens umida ponti 430  
exultans rorem late dispergit amarum.

Sternunt se somno diversae in litore phocae;  
ipse velut stabuli custos in montibus olim,  
vesper ubi e pastu vitulos ad tecta reducit,  
auditisque lupos acuunt balatibus agni, 435  
considit scopulo medius, numerumque recenset.

Cuius Aristaeo quoniam est oblata facultas,  
vix defessa senem passus componere membra  
cum clamore ruit magno, manicisque iacentem (= 440)  
occupat. Ille suae contra non immemor artis 440  
omnia transformat sese in miracula rerum,  
ignemque horribilemque feram fluviumque liquentem.  
Verum ubi nulla fugam reperit fallacia, victus

in sese redit, atque hominis tandem ore locutus.

‘Nam quis te, iuvenum confidentissime, nostras 445  
iussit adire domos? quidve hinc petis?’ inquit. At ille  
‘Scis, Proteu, scis ipse; neque est te fallere quicquam:  
sed tu desine velle. Deum praecepta secuti  
venimus, hinc lassis quaesitum oracula rebus.’

Tantum effatus. Ad haec vates vi denique multa 450  
ardentes oculos intorsit lumine glauco,  
et graviter frendens sic fatis ora resolvit:

‘Non te nullius exercent numinis irae;  
magna luis commissa: tibi has miserabilis Orpheus  
haudquaquam ob meritum poenas, ni fata resistant, 455  
suscitat, et rapta graviter pro coniuge saevit.

Illa quidem, dum te fugeret per flumina praeceps,  
immanem ante pedes hydrum moritura puella  
servantem ripas alta non vidit in herba.

At chorus aequalis Dryadum clamore supremos 460  
implerunt montes; flerunt Rhodopeiae arces  
altaque Pangaea et Rhesi Mavortia tellus  
atque Getae atque Hebrus et Actias Orithyia.

Ipse cava solans aegrum testudine amorem  
te, dulcis coniunx, te solo in litore secum, 465  
te veniente die, te decedente canebat.

Taenarias etiam fauces, alta ostia Ditis,  
et caligantem nigra formidine lucum  
ingressus Manesque adiit regemque tremendum,  
nesciaque humanis precibus mansuescere corda. 470

At cantu commotae Erebi de sedibus imis  
umbrae ibant tenues simulacraque luce carentum,  
quam multa in foliis avium se milia condunt,

vesper ubi aut hibernus agit de montibus imber,  
 matres atque viri defunctaque corpora vita 475  
 magnanimum heroum, pueri innuptaeque puellae,  
 impositique rogis iuvenes ante ora parentum;  
 quos circum limus niger et deformis harundo  
 Cocyti tardaque palus inamabilis unda  
 alligat, et noviens Styx interfusa coercet. 480  
 Quin ipsae stupuere domūs atque intima Leti *in r. 5†*  
 Tartara caeruleosque implexae crinibus angues  
 Eumenides, tenuitque inhians tria Cerberus ora,  
 atque Ixionii vento rota constitit orbis. (= *or. 15* = "*or. 15*")  
 Iamque pedem referens casus evaserat omnes, 485  
 redditaque Eurydice superas veniebat ad auras  
 pone sequens (namque hanc dederat Proserpina legem),  
 cum subita incautum dementia cepit amantem,  
 ignoscenda quidem, scirent si ignoscere Manes:  
 restitit, Eurydicenque suam iam luce sub ipsa 490  
 immemor heu victusque animi respexit. Ibi omnis  
 effusus labor atque immitis rupta tyranni  
 foedera terque fragor stagnis auditus Averni.  
 Illa "Quis et me" inquit "miseram et te perdidit, Orpheu,  
 quis tantus furor? En iterum crudelia retro 495  
 fata vocant, conditque natantia lumina somnus.  
 Iamque vale: feror ingenti circumdata nocte  
 invalidasque tibi tendens, heu non tua, palmas."  
 Dixit, et ex oculis subito ceu fumus in auras  
 commixtus tenues fugit diversa, neque illum 500  
 prensantem nequiquam umbras et multa volentem  
 dicere praeterea vidit; nec portitor Orci  
 amplius obiectam passus transire paludem.

Quid faceret? quo se rapta bis coniuge ferret?  
 quo fletu Manes, qua numina voce moveret? 505  
 Illa quidem Stygiā nabat iam frigidā cumba.  
 Septem illum totos perhibent ex ordine menses  
 rupe sub aëria deserti ad Strymonis undam  
 flevisse, et gelidis haec evolvisse sub antris, <sup>u</sup>  
 mulcentem tigres et agentem carmine quercus; 510  
 qualis populea maerens philomela sub umbra  
 amissos queritur fetus, quos durus arator <sup>interdixit?</sup>  
 observans nido implumes detraxit; at illa  
 flet noctem, ramoque sedens miserabile carmen  
 integrat, et maestis late loca questibus implet. 515  
 Nulla Venus, non ulli animum flexere hymenaei.  
 Solus hyperboreas glacies Tanaimque nivalem  
 arvaque Rhipaeis numquam viduata pruinis  
 lustrabat, raptam Eurydicen atque irrita Ditis <sup>vanitas</sup>  
 dona querens; spretae Ciconum quo munere matres 520  
 inter sacra deum nocturnique orgia Bacchi  
 discerptum latos iuvenem sparsere per agros.  
 Tum quoque marmorea caput a cervice revulsum  
 gurgite cum medio portans Oeagrius Hebrus  
 voveret, Eurydicen vox ipsa et frigida lingua <sup>diuina</sup> 525  
 "Ah! miseram Eurydicen" anima fugiente vocabat,  
 Eurydicen toto referebant flumine ripae.  
 Haec Proteus, et se iactu dedit aequor in altum,  
 quaque dedit, spumantem undam sub vertice torsit. <sup>eo</sup>  
 At non Cyrene; namque ultro affata timentem: 530  
 'Nate, licet tristes animo deponere curas.  
 Haec omnis morbi causa, hinc miserabile Nymphae,  
 cum quibus illa choros lucis agitabat in altis,

exitium misere apibus. Tu munera supplex  
tende petens pacem, et faciles venerare Napaeas ; 535  
namque dabunt veniam votis, irasque remittent.

Sed modus orandi qui sit, prius ordine dicam.  
Quattuor eximios praestanti corpore tauros,  
qui tibi nunc viridis depascunt summā Lycaci, ✓  
delige, et intacta totidem cervice iuvenças. 540

Quattuor his aras alta ad delubra dearum  
constitue, et sacrum iugulis demitte cruorem,  
corporaque ipsa boum frondoso desere luco.  
Post ubi nona suos Aurora ostenderit ortus,  
inferias Orphei Lethaea papavera mittes, 545  
et nigram mactabis ovem, lucumque revises :  
placatam Eurydicen vitula venerabere caesa.'

Haud mora : continuo matris praecepta facessit ;  
ad delubra venit, monstratas excitat aras,  
quattuor eximios praestanti corpore tauros 550  
ducit et intacta totidem cervice iuvenças.

Post ubi nona suos Aurora induxerat ortus,  
inferias Orphei mittit, lucumque revisit.

Hic vero subitum ac dictu mirabile monstrum  
aspiciunt, liquefacta boum per viscera toto 555  
stridere apes utero et ruptis effervēre costis,  
immensasque trahi nubes, iamque arbore summa  
confluere et lentis uvam demittere ramis.

559-566. *Concluding epilogue.*

Haec super arborum cultu pecorumque canebam  
et super arboribus, Caesar dum magnus ad altum 560

fulminat Euphraten bello, victorque volentes  
per populos dat iura, viamque affectat Olympo.

Illo Vergilium me tempore dulcis aiebat

Parthenope studiis florentem ignobilis oti, *ms.*

carmina \_qui lusi pastorum, audaxque iuventa,

565

Tityre, te patulae cecini sub tegmine fagi.

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VIRGIL

GEORGICS

BOOKS III, IV

EDITED

WITH INTRODUCTION AND NOTES

BY

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PART II.—NOTES

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## EXPLANATION OF SOME TECHNICAL TERMS OCCURRING IN THE NOTES.

### GRAMMATICAL AND RHETORICAL.

**Hendiadys** (ἐν διὰ δυοῖν), *one* notion conveyed by *two* nouns coupled by a conjunction (*et* or *que*). It may be equivalent (1) to an adjective and substantive, as 'maculis et albo' 3. 57, or (2) to a noun with another in the genitive case, as perhaps 'fuo et floribus' 4. 39 (see note), or (3) to two nouns in apposition, where the latter noun explains the former, as 'armenta et phocas' 4. 395.

**Litōtes** ('smoothing down,' from λιτός, akin to λείος, 'smooth') or **Meiōsis** ('lessening,' from μείων), an *understatement* of the fact by the use of a milder form of expression; as 'illaudati' 3. 5, 'inamabilis' 4. 479.

**Prolepsis** (προλαμβάνειν), an *anticipation* of the effect of the verb by an adjective, apparently put as an epithet with the object of the said verb; as 'sulcos oblimet inertes' 3. 136, 'frigida tecta relinquunt' 4. 104.

**Zeugma** (ζευγνύειν), the *joining* of two nouns with a verb which strictly suits only one of them, but suggests another verb of similar meaning to be supplied with the remaining noun; as 'vim duram et vincula tende' 4. 399.

### PROSODIAL.

**Arsis** (αἶψιν, 'to raise' the voice), the syllable in a foot on which the stress or accent is laid, as *car'mine, men'tes*, or in two words where the strong caesura occurs, as *Pa|lés et | té* &c. The opposite term **Thēsis** (θεῖναι, 'to set down,' or 'let fall' the voice) denotes the weaker unaccented part of the foot, whether it be long or short in actual quantity. Hence the accented syllables are said to be *in arsi*, the unaccented *in thesi*. For examples see 3. 76, 189, 332; 4. 137, 453.

**Hiatus**, literally a 'void space' (from *hiare*, 'to gape'), caused by non-elision of the final vowel; as 'pecorī armenta<sup>que</sup>' 3. 155, 'Ephyrē atque' 4. 343, 'Rhodopeiā<sup>æ</sup> arces' 4. 461.

**Hypermeter** (ὑπὲρ μέτρον), a superfluous final syllable, ending in a vowel, which is cut off before a vowel at the beginning of the next line; as 'ferarum(que) et' 3. 242, 'sulfur(a) Idacas' 3. 449.

**Synzesis** (συνιζάνειν, 'to sink' or 'settle together'), a collapse or contraction of two vowels into one, as 'Penēi' 4. 355.



## NOTES



1-48. *Of rural deities, Pales, Apollo, and Lycaean Pan, is now my song. The legendary themes of olden story are hackneyed all; I must essay a new path to fame. I will bring back the Muses to my own land, and rear a temple by my native river: Caesar shall be enshrined therein. I will have games and chariot-races, processions and sacrifices and plays. On the doors shall be portrayed the conquests and triumphs of Caesar, and his heaven-descended line. Envy, thrust down to hell, shall quail at her coming doom. Meanwhile, Maecenas, let us hie to the woods and glades; the sounds of the chase invite us. Hereafter I will sing of the wars of Caesar, and celebrate his deathless fame.*

1, 2. Pales, an Italian wood-goddess; cp. *E.* 5. 35 'ipsa Pales agros atque ipse reliquit Apollo.' Her festival, the *Palilia*, celebrated on the 21st of April, is described by Ovid, *Fasti* 4. 721, &c.

Apollo had the title Nomius (*Nóμιος*) or 'herdsman,' in reference to the story of Admetus, king of Pherae in Thessaly, through which the river Amphrysus flows.

ab *Amphryso* = *Amphrysus*. Cp. 'Turnus ab Aricia,' Livy 1. 50; also, for a similar use of *ab*, 'nostris ab ovilibus agnus,' *E.* 1. 8.

Mount *Lycaeus* in Arcadia was one of the favourite haunts of Pan.

3, 4. *cetera*, i. e. the tales of old mythology, now 'hackneyed' by frequent repetition. *vulgata*, 'staled by usage' (Mackail).

*tenuissent*, 'might (otherwise) have charmed' our leisure.

4, 5. *Eurystheus*, king of Mycenae, for whom Hercules performed his twelve labours. *Busiris*, a savage king of Egypt, who sacrificed strangers and was at last slain by Hercules. (For all these legendary names see fuller account in the Classical Dictionary.) *illaudati*, 'unblest,' a *litotes* for 'detested' or 'infamous.' Cp. l. 283. So 'inutilis' = 'injurious,' l. 88, 'inamabilis' = 'hateful,' 4. 479.

6. The story of **Hylas**, the favourite of Hercules, ravished by water-nymphs on account of his beauty, is told in the 13th Idyll of Theocritus. Cp. *E.* 6. 43. **cui**, either dat. of agent, 'by what poet,' a common Greek construction, or (perhaps) the *dat. ethicus* = 'who has not heard tell of.' **Delos**, the sacred isle in which *Latona* (Leto) bore Apollo and Artemis.

7, 8. **Hippodame** or Hippodamia, the daughter of Oenomaus, king of Pisa, was won by Pelops for his bride, after he had defeated her father in a chariot-race. Hence **acer equis** = 'keen charioteer.' The story is alluded to in the opening lines of Eur. *Iph. in Tauris*—

Πέλοψ ὁ Τανταλείδος εἰς Πίσαν μολῶν  
θοαῖσιν ἵπποις Οἰνομάου γαμῇ κόρην.

The 'ivory shoulder' (substituted for the one eaten by Demeter at the banquet of Tantalus) forms part of the well-known legend of Pelops. Pindar refers to it in his first Olympic ode.

9. **tollere humo**, i. e. rise from the vulgar throng and soar aloft. The idea is fully developed by Horace, *Od.* 2. 20, where the poet imagines himself transformed into a bird. The phrase **virum . . . ora** is borrowed from Ennius' epitaph on himself, ending with the words *volito vivus per ora virum*, 'float upon the lips of men,' i. e. be continually in their mouths. **victor**, 'triumphant' over all rivals or detractors.

10-48. Under the figure of a conqueror leading home the Muses in triumph, Virgil proposes to celebrate Augustus in verse. In the following allegory the temple is the poem, Caesar its tutelary deity, the poet officiating as high priest. The sculptures and statues, representing the victories of Augustus and his royal line, are the subjects of the poem. Games and stage-plays were the usual accessories of a triumph.

10. **primus**, &c., as the first rural poet, the Hesiod of Italy (2. 176). The 'Aonian mount' (Milton, *P. L.* 1. 15) formed a portion of Mt. Helicon in Boeotia, the Muses' seat. So Lucretius, 1. 117, says of Ennius—'qui primus amoeno detulit ex Helicone perenni fronde coronam.'

12. **Idumaeas** is what is termed an ornamental or 'literary' epithet, when an object is designated by the name of some place specially noted for it, as Idumaea (Edom) was for its palm-trees. Cp. 1. 345, also 'Chaoniam glandem,' 1. 8, 'Strymoniae grues,' 1. 120, 'Hyblaeis apibus,' *E.* 1. 55. Here the use of the epithet is misleading, as it suggests the bringing of palms from Idumaea to Mantua, which of course is not intended.

13-15. Temples were dedicated after a victory in fulfilment of a vow made during the campaign. The river site is suggested by the

famous temple of Zeus on the Alpheus near Olympia in Elis (l. 19). The Mincius is very broad about Mantua, hence the epithet *ingens*. Line 15 is nearly repeated from *E.* 7. 12.

16. *in medio*, in the shrine or sanctuary, where the image of the god was placed. *tenebit*, 'shall occupy,' as its tutelary deity.

17, 18. *illi*, 'in his honour.' *Tyrio in ostro*, like the praetor in his purple toga, presiding at the festival. *agitabo*, i. e. will cause to be driven, by instituting the games (C.).

19. *mihi*, *dat. ethicus* 'at my command.' Cp. *cui*, 'at whose behest,' *I.* 12.

*lucus Molorchii*, the Nemean grove, in Argolis, where Heracles was entertained by the shepherd Molorchus after slaying the lion. The Nemean games were celebrated there every other year. *crudo*, of raw hide, or perhaps 'hard' [the literal sense of *cru-dus* from the root *cru-*, found also in *cru-or*, *cru-sta*, *κρύ-σταλλος*, &c.]. See description of the boxing gloves of Entellus in *A.* 5. 405.

20. By saying that the Greeks themselves will throng to his new festival and desert their own, Virgil means that his poetry will surpass the best efforts of the bards of Greece.

21. The olive-wreath was worn by the priest presiding at the sacrifices. *tonsae* is either 'clipt' into a trim shape, or 'shorn,' i. e. composed of separate leaves stript from the bough.

22. The pageant (*pompa*) or solemn procession to the temple is described by Ovid, *Amores* 3. 2. 43, &c. in the lines beginning—

'Sed iam pompa venit; linguis animisque favete;  
tempus adest plausus: aurea pompa venit.'

24, 25. Stage-plays were often added on these occasions. The festival is to be complete in all its parts. *ut*, 'how,' after *videre*. *versis discedat frontibus*, either 'parts asunder with changing front,' dividing so as to disclose a new scene beyond; or 'changes with shifting faces,' in reference to the triangular *scaena versatilis*, which turning on a pivot presented a different front to the spectators. *Versis* favours the latter, *discedat* the former rendering, though this may mean merely that one scene 'departs' and another appears in its place.

25. In Roman theatres the curtain rose at the end of a piece instead of falling. Here the huge barbarian figures embroidered on the curtain rise with it and seem to lift it up.

26. As the doors of ordinary temples were adorned with sculptures representing the legendary exploits of the god, so here the military achievements of Augustus are to be represented. Statues and embossed figures were commonly wrought in gold and ivory. (C.)

27. The *Gangaridae*, an Indian tribe on the Ganges, are supposed

to represent the Eastern contingent of Antony's army. Cp. *A. S.* 685-688—

‘Hinc ope barbarica variisque Antonius armis,  
victor ut Aurorae populis et litore rubro,  
Aegyptum viresque Orientis et ultima secum  
Bactra vehit.’

**Quirinus**, the national title of Romulus, designates Augustus as the second founder of the Roman empire.

**28, 29.** These lines refer to the defeat of Cleopatra's fleet at Actium. The Nile, representing Egypt, is described as ‘heaving with war and flowing with full tide,’ in expectation of victory. *bello* = warlike spirit: cp. 4. 69 n. *magnum*, in apposition with *Nilum*, like ‘saxosus sonans,’ 4. 370. Cp. Thuc. 2. 5 ὁ γὰρ Ἀσωπὸς ποταμὸς ἐρρῦν μέγας. *navali aere columnas*, the *columnae rostratae*, adorned with beaks of captured ships. Four such columns were made by order of Augustus after the battle of Actium, and afterwards set up in the Capitol.

**30, 31.** The allusion is to the settlement of Armenia and the other Asiatic provinces by Augustus, in 30 B. C., the year following the battle of Actium. See notes on 2. 171, 4. 561. **Niphates**, a mountain in Armenia, stands for the country and its inhabitants. The same event is referred to by Horace, *Od.* 2. 9. 19 ‘nova cantemus Augusti tropaea Caesaris et rigidum Niphaten.’ *versis*, ‘shot backward,’ according to the well-known Parthian custom, at the pursuing foe. Martyn quotes Milton, *Par. Reg.* 3. 323—

‘How quick they wheeled, and flying behind them shot  
Sharp sleet of arrow shower against the face  
Of their pursuers, and overcame by flight.’

**32, 33.** The precise reference in this passage has been much disputed. On the supposition that the words *diverso ex hoste* and *utroque ab litore* refer to victories in the East and West, it has been thought that the western victory is that gained over the Cantabri in Spain, B. C. 25, in which case these lines must have been added after the poem was completed in 29 B. C. This difficulty is however avoided if we adopt Prof. Nettleship's suggestion that Virgil is alluding to the Morini and the Dalmatians. The former had been subdued by Julius Caesar and again by C. Carrinas, the latter by Vatinius in 45 B. C. and by Augustus in 34 B. C. A glance at the map will make it plain that *utroque ab litore* is a correct designation of the Morini in the north of Belgic Gaul, and of the Dalmatians on the east coast of the Hadriatic sea. Cp. ‘extremique hominum Morini,’ *A. S.* 727. For the force of *ab* in local descriptions see note on ‘pastor ab Amphryso,’ l. 2.

34. stabunt, &c., 'there shall be statues of Parian marble.' Cf. *E.* 7. 32 'puniceo *stabis* suras evincta cothurno,' i. e. 'you shall have a statue.' With *spirantia* = life-like compare 'heroes in animated marble,' in Pope's *Temple of Fame*, also Gray's 'animated bust'.

35, 36. The Gens Iulia claimed descent from Iulus or Ascanius, the son of Aeneas—'Iulius a magno demissum nomen Iulo,' *A.* i. 286.—Aeneas was the great-grandson of Assaracus, son of Tros, who derived his origin from Jove through Dardanus. Apollo, called *Cynthius* from his birthplace Mount Cynthus in Delos, is said to have rebuilt the walls of Troy for Laomedon (i. 502 n.). He was regarded as the tutelar god of Augustus, who was even reputed to be his son (Kt.).

37. *Invidia* personifies those who were disaffected to the government of Augustus. She is supposed to 'quail at' the tortures she is herself about to suffer. *severum*, 'stern,' 'relentless.'

38. *Cocyti* (4. 479), the river of 'wailing' (*Κωκυτός*). Virgil, apparently on his own authority, imagines Ixion bound to his wheel with snakes instead of cords. But see list of Various Readings.

39. *immanem*, either 'vast' or (probably) 'cruel,' as in 4. 458. *saxum* of course refers to the 'stone' of Sisyphus. *non exsuperabile*, perhaps 'unconquerable,' properly said of the task itself, but applied to the stone which constitutes the task. [It may however be used actively, like 'penetrabile' in 1. 93, i. e. that cannot surmount the summit of the hill.]

40, 41. *Dryadum*, from *δρῦς*, 'oak' (1. 11 n.). *sequamur*, 'let us track.' *intactos*, hitherto 'untrodden,' the subject being a new one. See note on 'primus,' 1. 10. Maecenas had suggested the composition of the *Georgics* (1. 2; 2. 39. Introduction, p. 14). *iussa* is in apposition to the preceding clause = 'as thou biddest.' It is a common Greek construction, e. g. 'Ελένην κτάνωμεν, Μενέλεω λύπην πικράν, Eur. *Or.* 1105, ἔτλη δ' οὖν θυτῆρ γενέσθαι θυγατρὸς . . . πολέμων ἀρωγάν, Aesch. *Agam.* 224.

42. *incohat* (better than *inchoat*), 'essays.' The derivation is uncertain, but it is properly a ceremonial word = 'inaugurate.' Cp. *A.* 6. 252 'nocturnas *incohat* aras.' *en age*, not continuing the address to Maecenas, but an exhortation of the poet to himself, like 'nunc age,' 4. 149. 'Up! break the sluggish bonds.' (Rhoades.)

43, 44. *Cithaeron*, a mountain on the confines of Boeotia, was a famous haunt of wild beasts. *Taygetus*, was in Laconia, a district celebrated for its breed of hounds. See on 1. 405. *Epidaurus* represents Argolis, a great horse-breeding district (1. 121); hence Homer's epithet *ἵππόβοτον*.

## NOTES TO THE GEORGICS.

45. *vox assensu*, &c., 'the cry by echoing groves redoubled rings back.'

46. *accingar*, 'gird myself' = 'essay,' and therefore takes the infinitive instead of the usual *gerund* with *ad*. The poets use the *infin.* freely after verbs of attempting, exhorting, persuading, entreating, &c. [Note also the construction, after Greek usage, of *accingi* with the accusative in *A.* 4. 493 '*magicas accingier artes*.']

The poet now states explicitly what he had previously expressed in allegorical language: his promise was afterwards fulfilled in the *Aeneid*, though (as *C.* observes) in a manner and method different from anything that is here suggested.

48. *Tithonus* was descended from *Ilus*, the brother of *Assaracus*, and was therefore not in the direct line from *Dardanus*. See on l. 35. But *Virgil* is speaking of Trojan ancestors generally.

49-71. *For breeding horses or oxen be careful in your choice of dams. A good cow should have everything, the feet included, on a large scale, with crumpled horns and shaggy ears; intractable to the yoke, of good height, her tail sweeping the ground. The best age for breeding is from four to ten years. Breed early; at any time disease or death may come, therefore renew your stock continually from year to year.*

49, 50. For the chariot-races at *Olympia* see note on l. 19. *miratus* = 'coveting.' Take *ad aratra* with *fortes*, and cp. '*fortis aratris*,' l. 62.

For the following directions *Virgil* is indebted to his predecessor *Varro* (*Intro.* p. 7). It should be observed that in ancient Italy cattle were bred principally for draught purposes, not for meat: hence strength and size are the all-important qualities in the cow, since the calves take after their mothers.

51, 52. *torvae*, 'grim.' *turpe*, 'unsightly' i.e. 'coarse.' Cp. '*turpes phocas*,' 4. 395. *plurima*, 'massive,' thick and long.

54. *tum*, 'next,' marking a fresh point in the description, as in 2. 296.

55. *etiam*, 'even' or 'as well,' in contradiction to *Varro*, who says '*pedibus non latis*.' *camuris*, 'curving inwards,' what we call 'crumpled horns.'

56, 57. *maculis et albo*, probably a *hendiadys*, 'dappled with white spots.' See note on '*pateris et auro*' = 'golden bowls,' 2. 192. *detractans*, 'refusing,' or 'shy of' the yoke. *aspera*, 'dangerous,' 'mischievous,' i.e. prone to goring, a sign of spiritedness.

58, 59. *tauro propior*, the same point as denoted by '*torvae*,'

l. 51. *tota*, along her whole length, fore and hind. It is what farmers call a "level backed" cow. *vestigia*, 'foot-prints,' not 'feet,' since the tail would sweep behind them.

60. *Lucinam*, 'the birth-goddess.' The Romans identified her with Diana or Juno. *iustos*, 'regular,' at the proper time. Cp. '*iustum pugnae tempus*,' *A.* 10. 11. *pati*=*patiendi*, an extended use of the infinitive after Greek usage. See notes on '*tempus tegere*' (*tegendo*), l. 213, '*modus inserere*' (*inserendi*), 2. 73.

The long vowel of *pati* remains unelided in *arsi*, as in l. 155 and elsewhere. This licence is common in the 5th foot, in imitation of the Homeric rhythm in such instances as Πηλιάδεω Ἀχιλλῆος, &c. Cp. *E.* 2. 24 '*Actaeō Aracyntho*,' *ib.* 10. 12 '*Aoniē Aganippe*.'

62. *cetera*, sc. *actas*, i.e. after the tenth year. *aratrix*=*arando* (l. 50 n.).

63. *interea*, in the breeding interval (l. 61). *superat*, 'remains unspent,'=*superest*, as in 2. 235, 314. *laeta*, 'blithe,' one of Virgil's favourite epithets, applied even to inanimate objects, as '*laetas segetes*,' l. 1, '*lactus ager*,' l. 102, &c.

64, 65. *primus*, 'be the first,' i.e. lose no time about it. Cp. '*primus humum fodito*,' 2. 408. *pecuaria*= 'herds,' properly the place where they are kept. Cp. Persius, *Sat.* 3. 9 '*Arcadiae pecuaria rudere credas*.' *suffice prolem*, 'recruit your stock' by successive propagation (C.).

66-68. This tone of despondency regarding the natural course of things (commonly termed 'pessimism') is reflected from Lucretius, but is far less prominent in Virgil. Other instances are the passage about the tendency of seeds to degenerate (l. 199), and the diseases incident to bees (4. 252). Note also that what Lucretius submits to as a dire necessity, Virgil endeavours to mitigate by labour. (Introduction, p. 9.) *miseris mortalibus*, like '*mortalibus aegris*,' l. 237, represents Homer's δειλοῖσι βροτοῖσιν. *subeunt*, 'creep on apace.' *labor*, 'suffering.'

69, 70. *mutari*, 'get exchanged' for more vigorous breeders. *enim* is not (as in 2. 509) a mere emphatic particle, still less is it equivalent to 'therefore' (Greek ἄρα), as some render it. It gives the reason for this periodical change of breeding cows, viz. *because* the stock needs constantly to be renewed. The imperative *refice* is simply a poetical variation for *reficienda sunt*, which would make the sense quite clear.

70, 71. 'That you may not afterwards have to regret losses, keep in advance' (K.), so as always to have some good breeders to fall back upon. *subolem armento sortire*, 'select a supply of young ones for your herd,' i.e. to breed from.



72-94. *Equal care must be taken in the choice of stallions. A well-bred colt is high actioned and courageous; the sound of arms excites him. His shapely head and muscular frame, his mane, hoofs, and spine, his colour also, all mark his breeding. Such were the steeds of Mars and Pollux and Achilles, such too was Saturn himself transformed.*

73, 74. For the pronoun *tu* in urgent commands cp. l. 163. 4. 45, 62, 106; also 2. 242. *modo* gives additional emphasis = 'be sure you' do it, or 'mark me' (C.). The German *nur* has the same force with an imperative. *summittere*, 'rear,' as in l. 159, *E.* 1. 45. in *spem gentis*, 'to keep up the breed.' *impende*, sc. *iis* or *in eos*, as antecedent to *quos*. *a teneris*, 'from earliest years.' Cp. *a pueris*, 'from boyhood.'

75. *continuo*, 'from the first,' lit. 'straight on,' in a direct line. Cp. 1. 60, 169, 356.

76. *altius ingreditur*, 'steps high,' lit. 'higher' than the average. *mollia crura reponit*, 'brings down (plants) his legs delicately' or 'daintily,' after lifting them from the ground. Note *ingreditur*, lengthened in *arsi* before *et*. So 'obruimur oriturque,' *A.* 2. 411, 'alloquitur ac,' *A.* 4. 222.

77. *primus* (l. 64 n.) 'leads the way' over the ford and bridge (C.).

79. *vanos*, 'idle,' when there is no real danger. *ardua*, 'stately.'

80. *argutum*, small and 'clean cut.' [*Argutus*, properly the participle of *arguere*, means 'clearly defined,' from root *arg-*, 'bright' or 'clear.' It is often used of sounds, 'sharp,' 'clear,' or 'shrill,' as 'arguto pectine,' 1. 294, 'arguta fistula,' *E.* 7. 24.] *alvus* is what we term the 'barrel' of a horse.

81. *toris*, 'brawny muscles.' [*Torus* is any protuberance, such as a knot, bole on a tree, bank of earth, cushion or bolster, muscle of arm and leg.] Cicero has 'lacertorum tori' in his version of a passage from Soph. *Trachiniae* in *Tusc. Disp.* 2. 9. *honesti* = *boni*, viz. for breeding purposes.

82, 83. *spadices*, 'bay,' or 'chestnut,' also called *phoeniceus* from *φαινίξ*. *Spadix* (*σπάδιξ*) is Doric for the 'date-palm,' and refers here to the colour of the fruit when nearly ripe. Our 'bay' (Italian *baio*) represents *badius*, from *Baïs*, another word for a palm. *glauci*, 'grey,' applied to the colour of the willow leaf, 2. 13. *gilvo*, 'dun,' same word as *yellow*, German *gelb*.

What Virgil here says about white horses applies only to stallions. Otherwise the colour was highly esteemed, as in the case of the



horses of Turnus, *A.* 12. 84, 164. So in *Hom. Il.* 10. 437 the steeds of Rhesus are described as λευκότεροι χιόνος.

84, &c. With this passage compare the magnificent description of the war-horse in *Job* 39. 19-26. *micat auribus*, 'pricks up his ears' *Micare* indicates quick motion, as of the serpent's tongue in l. 439; hence applied to the flashing of sunbeams, lightning, gleam of polished metal, and the like. *auribus* is abl. of instrument; *artus* acc. of respect, denoting the part affected.

85. *premens*, 'compressing,' like the pent-up fire in a volcano. K. reminds us that Virgil wrote within sight of Mount Vesuvius. [For the other reading, *fremens*, 'snorting,' see list of Various Readings.] *ignem*, 'hot breath,' borrowed from *Lucr.* 5. 29 'spirantes naribus ignem.' Cp. *Ov. Met.* 2. 154 (of the horses of Phaethon) 'hinntibus auras flammiferis implet.'

86. *iactata*, 'after tossing.' Varro too observes 'non angusta iuba . . . satis implicata in dexteriore partem cervicis.' For the general description cp. *Hom. Il.* 6. 509 ὑψοῦ δὲ κάρη ἔχει ἀμφὶ δὲ χαίται ὤμοις ἀίσσονται.

87, 88. For at see on l. 110. *duplex* properly applies to the ridge of flesh on each side of the spine of a horse in good condition. *agitur*, 'runs along,' lit. 'is driven.' With *solido cornu* cp. μώνυχες ἵπποι in Homer. This would be an important point when horses went unshod (C.). With *sonat* cp. 'gradibus sonare,' l. 191, also *A.* 8. 596 'quadrupedante putrem sonitu quatit ungula campum.'

89, 90. Castor and Pollux were born at Amyclae in Laconia. The common account makes *Cyllarus* the horse of Castor, but some say that he belonged to both brothers, others that *Xanthus* was given to Castor, *Cyllarus* to Pollux. The latter, in Greek Πολυδεύκης, is generally described as a boxer (*Theocritus, Id.* 22). The Romans worshipped both as the Great Twin Brethren, mounted on white steeds.

91. The horses of Mars (Ἄρης) are mentioned in *Hom. Il.* 15. 119, those of Achilles, called *Xanthus* and *Balius*, in *Il.* 16. 148. *currus* = *equi*, as in l. 514. The genitive *Achilli* = *Achillei* from nom. *Achilleus* (2nd decl.). Cp. 'socios Ulixi,' *E.* 8. 70.

92-94. The story is that Saturn, being enamoured of the nymph *Philyra*, changed himself into a horse and *Philyra* into a mare, to deceive his wife *Rhea*. *Pelion*, a mountain in Thessaly, where the scene was laid. *effundit*, the 'graphic' or picturesque historical present, followed by the preterite *implevit*. Cp. 'diffundit . . . perduxit,' 4. 415.

95-122. *Old horses are useless for breeding. Note also the pedigree of your stallions, their several qualities, and their temper under success or defeat. Only watch a chariot-race, and mark what eager excitement thrills horse and driver alike in the struggle for victory! Erichthonius invented the four-horsed chariot, the Lapithae were the first mounted horsemen. For all purposes see that your breeding horses are young and spirited and vigorous, be their pedigree and antecedents what they may.*

95. *hunc*, 'such a one as this,' i. e. even this perfect horse (C.), as well as inferior ones.

96. *abde domo*, 'keep at home,' either dative = *in domum*, or abl. 'in the homestead,' away from the mares. *nec turpi . . . senectae*. The sense is—do not indulge him in his old age by letting him disgrace himself, when he is no longer fit for breeding; i. e. do not overlook the fact that his old age is *turpis* (degraded and useless). 'Be not over tender with the faults of age' (Mackail).

98. *ad proelia* &c., sc. *Veneris*, 'enters love's lists,' cp. *A.* 11. 736 '*Venerem nocturnaque proelia*.' The metaphor is quite common. Cp. especially Ovid, *Amores* 1. 9, beginning '*militat omnis amans et habet sua castra Cupido*.'

99. *quondam*, 'at times,' = *cum* (*quom*) with suffix *-dam*, as in *qui-dam*. Cp. 4. 261. *sine viribus*, 'impotent.'

101. *hinc*, 'afterwards,' as a secondary consideration. *artes*, 'qualities.' Cp. 2. 52. *prolem*, 'stock,' i. e. the pedigree of his sire and dam (Kt.). [Others, not so well, take it to mean the other 'offspring' of the same parents, regarded as a test of quality.]

102. *quis cuique*, &c., i. e. every time you are choosing a stallion, notice what spirit he has shown in victory or defeat.

103. *nonne vides*, a Lucretian phrase, perhaps borrowed from οὐχ ὁράας in Aratus, *Phaenomena*. Cp. 1. 56 n. The following description, partly repeated in *A.* 5. 138, &c., is imitated from Hom. *Il.* 23. 362-372. Compare the following extract with *Il.* 105, 106, 108-112—

ὑπὸ δὲ στέρνοισι κονίη  
ἴστατ' αἰερομένη ὥς τε νέφος ἢ θύελλα . . .  
ἄρματα δ' ἄλλοτε μὲν χθονὶ πύλνατο πουλυβοτείρῃ,  
ἄλλοτε δ' αἶψασκε μετήορα· τοὶ δ' ἐλατῆρες  
ἔστασαν ἐν δῖφροισι, πάτασσε δὲ θυμὸς ἐκάστων  
νίκης ἱεμένων.

103, 104. *campum corripuere*, 'grip the plain,' lay hold of it, as it were, and tear along. So '*corripuere viam*,' *A.* 1. 418. The

*carceres* were 'barriers' in the circus, closed with gates, which were thrown open to allow the chariots to start. Cp. l. 512.

105, 106. *exsultantia* . . . *pulsans*, 'throbbing excitement thrills their bounding hearts.' *haurit*, lit. 'drains,' by exhausting the breath. *pavor*, 'fear' of defeat, i. e. 'anxiety' or 'excitement.' *verbere torto*, 'the whirling lash.' See on l. 208.

107. *proni*, 'leaning forward,' to slacken the reins, which were passed round the body of the driver standing up in the car (l. 14). *volat vi*, 'spins furiously.' For the 'glowing wheel' cp. Hor. *Od.* 1. 1. 4 'metaque fervidis evitata rotis.'

108, 109. *humiles*, *elati*, &c. express the effect produced by the bounding and springing of the cars. See Hom. *Il.* 23. 368, quoted above (l. 103).

110. *nec mora*, &c., 'no stint, no stay' (C.). *at*, as in l. 87 = 'moreover,' marking a fresh point in the description, not a contrast.

111. *umescunt*, &c. Cp. Soph. *Electra* 718 (chariot racing of Orestes)—*δμου γὰρ ἀμφὶ νῶτα καὶ τροχῶν βάσεις* 'Ἡφριζον, εἰσέβαλλον ἱππικαὶ πνοαί'.

112. This refers back to l. 102, meaning that the foregoing description is intended to illustrate the spirit and temper of a well-bred racer.

113, 114. *Erichthonius*, probably the same as *Erechtheus*, a mythical king of Athens and the father of *Pandion*. Some however think the Trojan *Erichthonius*, son of *Dardanus* (Hom. *Il.* 20. 220), to be the one here referred to. *rapidus*, &c., 'stand above the wheels as he sped triumphant along.' For *insistere* see on l. 107. *victor* refers to surmounting the difficulties of his new enterprise, as well as to victory in war or racing.

115. The *Lapithae*, famous for their battle with the *Centaurs* (2. 455 n.), dwelt in the *Pelethronian* forest on Mount *Pelion* in *Thessaly*. *gyros dedere*, 'invented the ring.' See on l. 191. *Cyros* = *γῦρος*, but the regular Greek name for 'ring' in this sense was *κύκλος*.

116. *equitem*. The rider is said to do what he makes the horse do (C.). Cp. Hor. *Epod.* 16. 12, 'urbem *eques* sonante verberabit ungula.'

117. *gressus glomerare superbos*, 'gather up his proud paces' (K.), expressing high action. See note on 'volumina crurum,' l. 192. Pliny, *Nat. Hist.* 8. 42, speaks of 'mollis alterno crurum explicatu glomeratio.'

118. *uterque labor*, i. e. of breeding horses either for war or racing. 'In either case' (*aeque*) you must look out for a stallion

that is young, spirited, and swift of pace. For *labōr aequē* cp. 'meliōr insignis,' 4. 92, 'amōr et,' *E.* 10. 69, 'pavōr et,' *A.* 2. 369. The *-or* is naturally long, as shown by the Greek nom. in *-ωρ*, and continues so in the oblique cases (*amōris*, &c.).

120. *ille*, 'that other' horse, i. e. the veteran mentioned in l. 97, who may have done good service in his time and be of the best racing stock, but is now past the age for breeding.

121. *Epirus*, as well as *Argos* (l. 44), here represented by the neighbouring *Mycenae*, was famous for its breed of horses. Cp. 1. 59 'Eliadum palmas Epirus equarum'; also *Hor. Od.* 1. 7. 9 'aptum . . . equis Argos ditiesque Mycenae.'

122. Neptune is said to have produced the first horse by striking the earth with his trident. Cp. 1. 12 'tuque o, cui prima frementem Fudit equum,' &c.

123-156. *Before breeding time horses must be fattened into good condition with generous diet; mares on the contrary should be exercised and kept thin. After conception your dams must not work hard or exert themselves, but be put to graze in the shade near running streams, and avoid the noon-day heat, when the gadfly, Juno's scourge, most fiercely rages.*

123, 124. *his*, 'these points,' i. e. the age and qualities of your stallions. *sub tempus*, 'near the (breeding) time,' like *sub noctem*, &c. *distendere*, 'fill out.' *denso pingui*, 'firm plumpness' (K.), or 'flesh'; adj. for subst. as in ll. 147, 291, and elsewhere.

125. *pecori maritum*, like 'vir gregis' (the he-goat), *E.* 7. 7.

126. *florentes*, i. e. such as clover, &c.

127. *supersesse* = 'have strength for,' lit. 'be superior to,' i. e. able to surmount the task. 'Lest he fail of mastery in the delicious toil.' (Mackail.)

128. 'And so the offspring be weakly and reflect the leanness of their sire.' The stress is on *invalidi*.

129. *armenta*, i. e. the mares, as contrasted with the stallions. *ipsa* marks the distinction, as in 2. 131, where 'ipsa arbor' is the tree distinguished from its fruit, *ib.* 2. 297 'media ipsa,' the trunk as opposed to the branches.

132. *quatiunt*, 'work them hard' by galloping and sweating.

133, 134. As the breeding operation took place in spring, this mention of threshing and winnowing seems out of place. It has however been suggested that the corn cut in the summer of one year might be threshed in the following spring.

135, 136. *nimio luxu*, &c., 'that the fruitfulness of the genera-

tive soil be not dulled by surfeiting, nor clog the sluggish furrows.' *inertes* is proleptic, denoting the effect of *oblimet*. The process of generation and conception is described under the metaphor of a fertile field.

138. *rursus*, 'in turn,' marking transition to a new part of the subject, as we say 'again.' *cadere*, 'drop,' i. e. 'cease.' Cp. 'caderent austri,' l. 354. *matrum*, 'dams,' applicable either to mares or cows. Virgil is now passing from horses to oxen; the mention of the gadfly (l. 146) completes the transition (C.).

140. *non* emphasises *illas*, i. e. not when they are in this state (*gravidæ*) let anyone allow, &c. Hence it is incorrect to say that *non* is put for *ne*; the construction is exactly the same as that in l. 157 'non illa quisquam me nocte . . . moneat,' where see note. *iuga ducere plaustris* is a poetical inversion for *iugis ducere plaustra*; cp. l. 399.

141, 142. *superare viam*, 'clear the road' by leaping off it to get on to the grass by the side. *carpere*, 'scour,' like 'corripuere,' l. 104.

143, 144. *pascunt*, sc. *magistri*. *plena flumina*, 'brimming rivers,' so that they may drink with ease and safety. *viridissima*, sc. *est*.

145. *tegant*, *procubet*, final subjunctives, 'may shelter them,' &c. The *pro-* denotes a jutting rock, which throws its shadow forward. Cp. Isaiah 32. 2 'the shadow of a great rock in a weary land.'

146, 147. The *Silarus* is a river in the north-west of Lucania, of which the *Tanager* (l. 151) is a tributary. Mount *Alburnus* lies to the south of it. *volitans*, used substantively, 'a fly.' So 'volantes' = *volucres*, *A.* 6. 239. Cp. 'balantum,' l. 457, 'natantum,' l. 541. *asilo*, the dative of the so-called 'complement,' by attraction to *cui*. Cp. 4. 271.

148. *vertere*, 'rendered it,' not that the Greeks actually 'translated' the name *asilus*, but called it by a different name, *οἶστρος*. It appears that *asilus* had become obsolete in Virgil's time, *oestrus* being used instead of it. From a description, quoted by Martyn from an Italian naturalist of the eighteenth century, it seems to have been a peculiarly virulent species of gadfly.

149. *acerba*, adverbial neuter acc. Cp. l. 500, 4. 122. 'Asper, acerba tuens' (from *Lucr.* 5. 33) occurs in *A.* 9. 794. *silvis*, local abl. 'through the woods,' or possibly, with *exterrita*, 'driven frantic from the woods' into the open glades.

150. *furit*, 'is maddened,' *aether* being poetically personified. C. quotes *Aesch. Sept. c. Theb.* 155 *δορτινάκρος αἰθήρ ἐπιμαίνεται sicci*. The *Tanager* (l. 146), being a small stream, soon runs dry.

## NOTES TO THE GEORGICS.

152. *monstro*, 'pest.' See note on '*monstra*,' l. 185. *exercuit iras*, 'wreaked her ire.'

153. *Inachiae*, daughter of Inachus. The story of Io, turned into an heifer and persecuted by the gadfly sent by Juno, is told by Ovid, *Met.* l. 588, &c. Her wanderings are described in Aesch. *Prom.* 567, &c.

154. *mediis*, 'noonday,' not 'midsummer,' as l. 156 shows.

155. For the *hiatus* in *pecorī armenta* cp. '*pecorī apibus*,' l. 4, '*conatī imponere*,' l. 28, '*radiī et*,' 2. 86.

156. *recens*, neut. adverbial, qualifying *orto*. *noctem ducen-tibus*, 'ushering in the night.'

157-178. *After birth you must bestow all your attention upon the calves. Brand and set apart those you mean to use for breeding, for sacrifice, or for farm work. These last should be trained early, to bear the collar, step together, and draw weights. Meanwhile you must give them plenty of fodder and let them have all the mother's milk.*

158. *continuo*, 'at once.' See on l. 75. *notas et nomina*, a *hendiadys* = marks to distinguish the stock.

159. *et*, sc. *seponunt* or similar word, implying separation for the purposes designated. For *summittere* see l. 73 n. *pecori habendo*, 'for stock breeding.'

160. Observe that *quos* stands as the object of *servare*, and the subject of *scindere*.

161. *horrentem*, 'rugged,' i. e. before the clods are broken up.

162. *cetera*, i. e. those intended for breeding or sacrifice. These must be put to grass in order to fatten them; the cattle required for farm work must be got under training at once. For the emphatic *tu* (here marking the contrast) see on l. 73.

163. *studium*, &c., 'the pursuit and profit of husbandry' (Mac-kail). Virgil here uses metaphors derived from the schooling and training of youth, as he had before done in speaking of the manage-ment of young trees, 2. 52, &c.

164. Take *iam vitulos* together. Columella fixes the age at three to four years. *viam*, &c., 'enter on the path (method) of training.' For *insistere* with acc. cp. *A.* 6. 563 '*insistere limen*.'

165. *faciles*, 'pliant' or 'tractable,' lit. easily bent, as '*facilis fiscina*,' l. 266. *mobilis*, 'flexible,' conveys the same idea.

166. *circlos*, for *circulos*, does not elsewhere occur. The con-traction is common enough in neuter nouns, as *vinclum*, *sacclum*, *periclum*, &c.

167. *libera* makes a verbal antithesis to *servitio*. It may be taken either as 'free-born,' or in reference to the looseness of the collar, which leaves the neck comparatively 'free.'

168, 169. *ipsis torquibus*, 'the self-same collars,' i.e. the *circuli* above mentioned. At first the calves are to wear the twig collars separately, next they are to be yoked 'in pairs' by a cord fastened to the collars. *aptos*, for *aptatos*, 'harnessed.' Keightley has collected a number of similar instances, as *orbis*, *cruentus*, *decorus*, &c., for the corresponding participles. *gradum conferre*, 'to step together.'

170. *illis*, dat. of agent. Cp. '*habitaë Grais oracula quercus*,' 2. 16. *rotæ inanes*, 'empty wains,' the primitive *plaustrum* consisting of two wheels joined by an axle, on which boards were placed (K.). So Varro recommends '*ut inania primum ducant plaustra*.'

171. *vestigia*, according to C. are the 'tracks' or 'ruts' of the wheels, keeping *rotæ* as subject of *signent*. But, as Kennedy observes, *illis ducantur* = *illi ducant*, so that *iuvenci* may very well be the subject, and *vestigia* their 'footprints.'

172. From Hom. *Il.* 5. 838 μέγα δ' ἔβραχε φήγινος ἄξων. The labouring rhythm expresses weight and difficulty.

173. *inunctos orbes*, 'wheels fastened' to the pole (*temo*). *aereus*, 'bronze-plated'; this would increase the weight.

174. *indomitæ*, while yet 'unbroken.' This refers back to an earlier stage, before the training begins.

175. *vescas*, 'meagre,' 'poor,' as probably in 4. 131, where see note. [The accepted meaning of *vescus* was 'small'; cp. Ov. *Fast.* 3. 446 '*vescaque parva vocant*.' It was supposed to be from *ve* and *esca* = 'ill-nourished' or 'ill-nourishing,' and this derivation, whether true or not, must have affected the use of *vescus* as applied to edible plants or to animals, as '*corpore vesco*,' Pliny, *N. H.* 7. 81. In Lucr. 1. 326 '*vesco sale*' means either 'fine spray,' or spray that slowly eats away the rocks. The prefix *ve-*, the exact definition of which is disputed, appears to be used in a depreciatory sense, denoting either excess or defect. Hence *vegrandis*, when used of crops or grain (which ought to be large) would be understood to mean 'small' or 'poor.' See Ovid, *Fasti* 1. c.] For willow leaves as food for cattle cp. 2. 435.

176. *frumenta sata*, 'growing corn,' either in the blade or the ear. *fetæ*, after calving.

177. *more patrum*. "People in the earliest ages lived much upon milk, and therefore defrauded their calves of a great part of their natural nourishment. This practice Virgil condemns" (Martyn).

178. *dulces* is emphatic = 'their own loved offspring.'



## NOTES TO THE GEORGICS.

179-208. *If you rear foals for war or racing, accustom them from the first to the sights and sounds they must one day encounter. Next teach them their paces and practise them in the ring; afterwards gallop them at full speed, till they fly like the wind that sweeps over sea and plain. As soon as they are well broken in, you may feed them high; if you do this earlier, they will refuse to yield to whip and bridle.*

179. *studium*, 'aim' or 'object,' to be taken with *ad bella*, 'to train them for war.' Note the following change of construction to the infinitives '*praelabi*' and '*agitare*.' *bella turmasque*, i.e. cavalry exercises in war, *turma* being a troop of horse (Kt.).

180, 181. *Pisae*, gen. defining the locality, 'the streams of Alpheus that water Pisa,' a town in Elis. The 'grove,' called *Altis*, surrounded the temple at Olympia. For Alpheus and the Olympic games see on l. 19.

182. *animos atque arma*, by a sort of *hendiadys* = warlike spirit displayed in arms.

183, 184. *tractu*, with *gementem*, 'rumbling' or 'rattling' as the car is dragged along. *sonantes*, 'jingling,' not only of the metal work on the bridle, but of bells which were usually attached thereto.

185-193. It is interesting to compare with this passage an account of the modern 'Rarey' system of horse-breaking, and note its points of agreement with that advocated by Virgil. "The chief object is to remove fear by letting the colt examine all formidable objects by sight or touch or smell. To do this, educate the colt by coaxing and patting his neck, till you get the halter on. Then gently lead him in a circle without overfatiguing him. Endeavour so to handle him, that he shall not find out his own strength or power of resistance. All is to be done by patience and frequent short lessons, to teach the colt to do what you want without hurting or scaring him."

185, 186. *blandis*, 'soothing,' 'caressing.' *plausae*, 'patted.' Cp. *A.* 12. 86 (of the horses of Turnus) '*manibus . . . pectora plausa cavis*.'

187, 188. *primo*, adv. 'when first weaned.' For *depulsus* cp. *E.* 7. 15 '*depulsos a lacte*,' also '*depulsis*' alone, *E.* 3. 82. *haec audeat*, 'get courage to do this.' *invicem*, 'alternately' with his other lessons. *mollibus*, 'pliant,' being made of osier.

189. *invalidūs*, lengthened in *arsē*. Cp. l. 332, 4. 453, also



'gravidūs autumnō,' 2. 5, 'fagūs ornusque,' 2. 71. *etiam* = *adhuc*, 'still.' *inscius aevi* is variously rendered as (1) 'ignorant in youth' (gen. of respect), like 'integer aevi,' *A.* 2. 638; (2) 'ignorant of life,' i.e. inexperienced, like 'venturique inscius aevi,' *A.* 8. 627; (3) 'unconscious of his youthful strength.' Either of the two latter renderings are to be preferred to the first; the last agrees with one of the points in Rarey's system noticed above.

190. *tribus exactis*, abl. absolute, 'when he has completed his third year.' With *accesserit* sc. *pullo* (dative). If born in the spring, he would be entering on his 'fourth summer.'

191. *carpere gyrum*, 'pace the ring.' Cp. l. 115 n. Colts were trained by being ridden round the *gyrus*, not led round by a man standing in the middle, as with us.

192. *compositis*, 'regular,' in measured time. *sinuetque*, &c. 'bend into an arch alternately,' lit. 'arch the alternate bendings.' Cp. l. 117. Xenophon, *Περὶ Ἱππικῆς* 2. 7, uses the descriptive term *διὰ τροχάσειν*, 'to make two wheels' or 'hoops' with his legs, as a trotting horse does, and this answers to Virgil's description.

193. *laboranti*—implies restraint, as contrasted with natural voluntary movement. *similis*, 'with the air' or 'appearance of,' &c. Cp. 'anhelanti similis,' *A.* 5. 254.

194. *vocet* = *provocet*, 'challenge.' Cp. 4. 76, *A.* 11. 442 'solum Aeneas vocat, et vocet oro.'

196. *qualis*, sc. *volat* or similar verb from the preceding passage. This incomplete construction is common in similes beginning with *qualis cum* or *ubi*, the correlative *talis* being sometimes supplied, but often omitted. The *Hyperborei* (l. 381, 4. 517), *ὑπερβόρειοι*, were supposed to inhabit the extreme northern regions, 'beyond the North wind.' *densus*, probably = 'fierce and strong,' with concentrated solid force (Kt.). For *incubuit*, 'swoops down,' cp. 'incubuerē mari,' *A.* 1. 84.

197, 198. *arida differt nubila*, 'scatters the rainless clouds.' *Aquilo* is always a clearing wind; hence Ovid, *Met.* 1. 262, represents Jove as imprisoning this and the other dry winds before letting loose the Deluge. Cp. 'claro Aquilone,' 1. 460. *campi natantes*, 'floating plains,' a Lucretian phrase for the sea. So 'campos liquentes,' *A.* 6. 724.

199. *lenibus*, 'smooth' and 'steady,' rather than 'gentle'; corresponding to the smooth easy pace of the horse not yet at full speed. The rising storm is marked, first by steady gales bending the corn and ruffling the surface of the water; next comes the rustling of tree tops and the long breakers driving shorewards; lastly, the storm wind (*Aquilo*) in his fury.

## NOTES TO THE GEORGICS.

200. *longi fluctus*, *κύματα μακρά* in Hom. *Il.* 2. 144, whence this passage is partly imitated.

201. *ille* is emphatic, = *Aquilo* in full force. Note the dactylic rhythm expressing the speed of the rushing wind.

202. *hic*, i. e. 'such a horse as this,' referring back to l. 195. Cp. '*hunc*,' l. 95. For *Elei metas*, the race-course at Olympia, see on ll. 19, 180.

203. *spatia*, 'rounds' or 'laps' of the course (l. 513 n.). Taken with *metas*, it represents the whole course with its divisions and goals (or rather turning posts), '*towards* the goals, *over* the spacious course.' *aget ore*, 'will toss from his mouth.'

204. *molli*, 'docile,' as in *A.* 11. 622 '*molli colla reflectunt*.' The *essedæ* (a Celtic word) are mentioned by Caesar as British war-chariots, and were probably used also by the Belgæ in Gaul. [As the Romans had adopted the *essedum* in the form of a light chaise for the use of the wealthier classes, it has been thought that Virgil here refers to high bred horses employed to draw these carriages. But the previous twofold division of the objects for which a horse is bred, either for racing or *war*, is decidedly in favour of the former view.]

205, 206. *farragine*, 'mash,' composed of spelt (*farra*) with barley and vetches, &c. Take *crassa* with *crescere*, 'wax big,' also *ingentes* with *tollent* (207), 'raise high.' For this 'proleptic' use of the *adj.* cp. l. 136, also l. 43, 461; 2. 247, 353.

208. *verbera lenta*, 'the supple lash.' This is the proper meaning of *verber*; it originally meant a twig or branch. Cp. l. 209 '*Balearis verbera fundæ*.' *Lentus* is a shortened participial form, from *lenire*. It is used in a variety of senses; cp. l. 281; 4. 41, 170, 558, also 2. 12, *E.* 1. 4. *Iupatis*, sc. *frenis*, which is expressed in Hor. *Od.* 1. 86, bits jagged with iron like a wolf's teeth, in contrast to '*mollibus capistris*,' l. 188.

209-241. *Both bulls and horses must be kept at a distance from the female, either in solitary pastures or by confinement in the stalls. Often two bulls fight desperately for the same heifer. The beaten one retiring for a while nurses his wrath in far off solitudes, training himself to hardness and practising to renew the conflict. Thence with gathered strength he returns, to rush like a surging billow against his unwary foe.*

209. *industria*, 'care,' in the treatment of bulls or horses; i. e. nothing that you can do is so effectual, &c.

211. *usus*, 'service'; so '*usus olivi*,' 2. 466.

212-214. *relegant*, sc. *magistri*. It was the legal term for banishment. See on l. 225. *oppositum*, 'intervening,' so as to prevent his seeing her. *satura*=*saturata*, 'well stored' with fodder. Cp. 'saturi Tarenti,' 2. 197.

215. *carpit uritque*, 'wastes and consumes.' Cp. Hor. *Od.* 1. 19. 5 'urit me Glyceræ nitor.' *videndo*, 'by the sight of her' (C.).

217. *dulcibus*, &c. in connexion with the preceding sentence, 'so sweet are her allurements.' *illa* is emphatic, like 'illæ' in 2. 435, 'multum ille . . . iactatus,' *A.* 1. 3, 'aut ille sinistra,' 5. 457. Here the emphasis is strengthened by *quidem*, as in l. 501.

219. *Silla* (restored for the old reading *silva* from the similar passage in *A.* 12. 715, &c.) was a large pine forest in the territory of the Bruttii in the extreme south of Italy.

221. *lavit*, from *lavère* (cp. Hor. *Od.* 3. 12. 2), is the regular form of the 3rd sing. in Virgil. Cp. l. 359, *A.* 3. 663, 10. 727.

223. *longus Olympus*, 'the broad sky,' is a translation of *μακρὸς Ὀλυμπος* in the Iliad, though Homer means the actual Mount Olympus, on whose summit the gods were supposed to dwell.

224. *una stabulare*, 'to stall together,' *bellantes* being the subject. *Stabulare*, here as in *A.* 6. 286, is intransitive, for *stabulari*, which Virgil does not use.

225-228. The metaphor is political, as in 'relegant,' l. 212. As Keightley observes, we are reminded of some old Roman going into exile, galled at the success of his rival, and looking back upon the Capitol as he departs. *ignominia* was the regular term for political disgrace.

227. *amores*, 'his love,' commonly used in the plural of the object of one's affection. So 'delicias,' as in *E.* 2. 2.

228. The perf. *excessit* denotes sudden or instantaneous action, 'he is gone' at once. Cp. 'fugere,' 1. 330, 'exiit,' 2. 81, 'petiere,' 2. 210.

230. *pernox*, 'all night long.' [For the other reading *pernix* see list of Various Readings.] *instrato*, if taken in its usual sense as the past part. of *insterno*, can only mean 'spread on them' (the rocks). But this would be a most awkward construction, and there is little doubt that Virgil intended it for an adjective, 'unstrewn' or 'bare': perhaps (as C. suggests) wishing to translate the Greek *ἄσπρωτος*.

231. *carice*, 'sedge' or hard rush, as distinct from *iuncus*, which is either the 'bulrush' or a general term for all kinds (Kt.).

232-234. These lines are repeated in *A.* 12. 104-106. *irasci* in *cornua*, an expressive phrase translated from Eur. *Bacchæ* 743 *εἰς κέρας θυμούμενοι*, 'gather his wrath into his horns,' regarded as

the instruments of attack, i. e. 'thrust with wrathful horn.' *obnixus*, &c. (l. 222), 'butting against a tree trunk.' *ad pugnam proludit*, 'rehearses for the coming fray.'

236. *signa movet*, 'advances his standard,' or 'breaks camp' (Rhoades), like an enemy preparing for battle.

237-241. This simile is partly imitated from Hom. *Il.* 4. 422-426. The points of comparison with the bull are the gathering strength of the distant wave and the force with which it dashes upon the shore. The rest is merely ornamental.

237, 238. The construction is *uti trahit . . . cum coepit*, &c. The first *que* is explanatory, coupling *ex alto* with *longius*, 'from further back, even from the deep,' i. e. 'from the further deep' (K.). *sinum* is the 'curve' of the lengthening wave. *ut* is generally taken as repeating *uti*, 'and as,' &c., but Kennedy may be right in taking it *utque volutus (est)*, 'as soon as it has rolled to shore.' So *est* is omitted after '*ubi collectum*,' l. 235. For the language cp. *Il.* 4. 424 *πόντῳ μὲν τε πρῶτα κορύσσεται, αὐτὰρ ἔπειτα Χέρσῳ ῥηγνύμενον μέγала βρέμει*.

239. *ipso*, as in l. 255, expresses size and bulk = 'a huge mountain.' Cp. *A.* 1. 105 '*praeruptus aquae mons*.' [C. renders it 'their parent cliff,' of which *saxum* is a part, but this is less likely.]

240, 241. *exaestuat*, 'boils up.' Cp. *A.* 1. 107 '*furit aestus harenis*.' *alte subiectat*, 'tosses aloft.' For the *sub* = 'from beneath' cp. 4. 385 n. The greater part of this description (from l. 229) is imitated in Thomson's *Spring*, 791-805, beginning—

'Through all his lusty veins

The bull, deep-scorched, the raging passion feels.'

242-283. *The power of Love is in fact universal. The lioness, the bear, the tiger, the wild-boar, all feel its influence; horses infuriated by the passion go wild and defy control. The lover, reckless of danger, swims the tempestuous strait and braves the storm. Fiercest of all is the fury of mares; love carries them over mountain and stream. Often in spring-time they will stand facing the west wind, and pregnant with the breeze will fly toward the north or south, discharging the poison that makes horses go mad, which fell enchanters use.*

242. *adeo* emphasises *omne*, 'nay' or 'in fact every race.' Cp. '*tuque adeo*,' l. 24, 'thou above all,' also '*usque adeo*,' *E.* 1. 12, '*hinc adeo*,' *E.* 9. 59. Note the *hypermeter*, *que* being elided before *et* in the following line. Cp. l. 377, 2. 244, 443; also '*sulfur(a)*,' l. 449, '*horrid(a)*,' 2. 69, and '*umor(em)*,' 1. 295.

245. *non alio*, i. e. than at the pairing season.

246, 247. *erravit, dedere*, perfects (aorists) of custom, where we should use the present. Cp. '*ruerunt*,' 1. 49, '*fugere*' and several more in succession, 1. 375-382. *vulgo*, 'everywhere,' as in 1. 363. *informes*, 'unwieldy,' 'monstrous,' their bulk being regarded as a deformity. Ovid, *Trist.* 3. 5. 35, has '*turpes ursi*,' like '*turpe caput*,' 1. 52. *stragem dedere*; cp. '*dat stragem*,' 1. 556. In such phrases *dare* is 'make' or 'cause,' answering to *θεῖναι*, not to *δοῦναι*.

249. *male erratur*, 'it is ill-wandering,' a common use of the passive impersonal. Cf. Ov. *Fast.* 2. 225 '*male creditur hosti*,' also *E.* 3. 94 '*non bene ripae creditur*.'

250. *nonne vides*, one of the many expressions which Virgil has borrowed from Lucretius. For others see 1. 56, 187; 2. 346; 4. 51. So Aratus in his *Phaenomena* has *οὐχ ὀπάας*. *pertentet*, 'thrills,' as in *A.* 1. 502, '*pertentant gaudia pectus*.'

Our poet Thomson has again borrowed from Virgil here, *Spring*, 805, &c.—

‘The trembling steed,  
With this hot impulse seized in every nerve,  
Nor heeds the rein nor hears the sounding thong;  
Blows are not felt; but tossing high his head,  
And by the well-known joy to distant plains  
Attracted strong, all wild he bursts away;  
O'er rocks and woods and craggy mountains flies.’

251. *odor attulit auras* is not a mere inversion for 'the gales have brought the scent,' though that is of course the meaning. But *odor*, 'the smell,' is regarded as the source whence the *aurae*, 'whiffs,' proceed, which are wafted on the gale.

252-254. *iam*, 'now' that they are in this state of excitement. *montes*, i. e. huge masses of rock. Take *unda* with *correptos*.

255. *ipse* has the same force as in 1. 239 = 'the huge Sabellian boar.' The same idea is conveyed by the heavy lumbering rhythm of the verse with its monosyllabic ending. *Sabellicus* = Samnite; cp. '*pubem Sabellam*,' 2. 168. The mountain forests of Samnium were a favourite haunt of wild beasts.

256. *prosubigit*, 'tears up in front,' with his forefeet. *Subigere* (1. 125, 2. 50) is the regular term for breaking up land with the plough or spade. *fricat arbore*. So Aristotle, *Hist. Anim.*, 6. 17, says of wild boars, *ποιούντες τὸ δέρμα ὡς παχύτατον, πρὸς τὰ δένδρα διατρίβοντες*.

257. The first *atque* connects *durat* with the preceding sentence. [This is better than making *atque* . . . *atque* = *et* . . . *et*, and reading

umerosque. (See Various Readings.)] *hinc atque illinc*, 'on all sides,' i.e. by wallowing in the mud. *ad*, for protection 'against'; lit. 'with regard to.'

258. *quid iuvenis*, sc. *facit* or similar verb. Cp. ll. 264, 265. The allusion is of course to the story of Leander and Hero, but it is introduced, as is shown by the tense of the verbs, by way of a general illustration of the power of love.

259. *abruptis procellis*, 'by the burst of the storm,' the passive participle being used in a middle (deponent) sense, to supply the want of an active past participle. Cp. '*rupto turbine*,' *A.* 2. 416.

261. *porta caeli*. The sky is regarded as Jove's palace, which opens its gates to let out the thunder. Homer, *Il.* 5. 749, represents the 'gates of heaven,' *πύλαι οὐρανοῦ*, as built of clouds and guarded by the Hours, who open or shut them. *reclamant*, not simply 'rebellow,' but conveying the same idea as *revocare*, as if the very waters roared against his rash enterprise. C. quotes Byron's *Bride of Abydos*,

'Though rising gale and breaking foam,  
And shrieking sea-birds warned him home.'

262, 263. *miseri parentes*, &c., i.e. regard for his parents' distress or for the fate to which the loss of her lover will doom the maiden. *super* is better taken as an adverb='after him,' than as a prep. with *funere*, 'upon his corpse.' The rhythm of the line is improved thereby, and the epithet *crudeli*, 'untimely' (from *crudus*), is more applicable to *funere* in the sense of 'death,' with *moritura*, than in that of 'corpse.' Cp. '*funere acerbo*,' *A.* 6. 429. The line is nearly repeated in *A.* 4. 308 '*Nec moritura tenet crudeli funere Dido*.'

264. *quid*, &c., see on l. 258. The car of Bacchus in his progress through Asia was drawn by lynxes or 'ounces'; *variae*, 'spotted' (*ποικίλαι*). Cp. '*maculosae tegmine lyncis*,' *A.* 1. 323.

265. *imbelles*, i.e. in their natural state. *dant proelia* answers nearly to our expression 'show fight' (C.).

266. *scilicet*='but in fact,' 'after all' (lit. 'you must know'). It indicates the case of mares as a more signal instance of furious passion than any he has yet given. For various uses of *scilicet* see i. 282, 493; 2. 61, 245, 534.

267, 268. *mentem dedit*, 'inspired them' with the passion. Glaucus, of Potniae in Boeotia, restrained his mares from breeding in order to make them more spirited. Venus, regarding this as an insult to her majesty, made them so furious that they tore their master in pieces.

269, 270. *Gargara*, from *Gargarus* (1. 103), the summit of Mysian



Ida. Similar plurals, from a singular in *-us*, forming convenient dactyls, are *Maenala*, 1. 17, *Tartara*, 1. 36, *Ismara*, 2. 27. The *Ascanius* was a river of Bithynia.

271. *continuo ubi*, &c., 'when once the flame has kindled.' See on l. 75. With *subdita* sc. *est* as in l. 235. For the 'marrow,' representing the inmost parts, the seat of passion, cp. *A.* 4. 68 'est mollis flamma medullas,' 8. 389 'medullas Intravit calor et labefacta per ossa cucurrit.'

275. *vento gravidæ*. This strange theory is asserted by Aristotle, *Hist. Anim.* 6. 18, under the term *ἐξανέμοῦσθαι*, also by Varro and Columella of mares in Spain. It appears to have been generally accepted.

276. The spondaic ending, following the dactyls, expresses sudden downward motion. So Homer, *Il.* 4. 74, describes the swift descent of Athene, *βῆ δὲ κατ' Οὐλύμποιο καρήνων ἄτρεσσα*.

277, 278. Aristotle says 'they run neither to the east *nor* to the west, but to the north and south.' Virgil says either 'not to the east *nor* to the north or south' (if *que* be disjunctive, continuing the negation), or else 'not to the east *but* to the north or south,' which is perhaps the better rendering. In either case he omits the west, supposing the mares to be standing on a western cliff (l. 273), whereas Aristotle, speaking of Crete, which stretches lengthwise from east to west, makes them run northward or southward, that being the nearest direction to the sea coast.

According to Pliny *Eurus* is the S. E. wind, *Boreas* the N. E., *Caurus* the N. W., and *Auster* the S. wind. The last is termed 'nigerrimus,' also in *A.* 5. 696, bringing clouds and rain. Cp. 4. 261, also 'Iuppiter umidus Austris,' 1. 418.

280. *hic* = 'then,' i. e. at this stage of their passion. *demum* often emphasises adverbs of time, as *tum demum* (*ἐνταῦθα δῆ*), 'then and not before.' *vero nomine* probably means 'rightly so named,' from its maddening effects on horses. Or 'truly named' in distinction to another *hippomanes*, viz. an excrescence on the forehead of a foal, which the mother was said to devour. This is alluded to in *A.* 4. 514 as 'matri praereptus amor,' and was also used in magic rites. Besides these Theocritus, 2. 48, mentions a plant called *ἵππομανές*, which had the same properties.

282, 283. The wickedness of step-mothers, in making away with children by a former marriage to secure the inheritance for their own, was proverbial. Hence the epithets 'malæ,' 'sævæ,' 2. 128, whence l. 283 is repeated. For *miscuerunt* cp. 'tulērunt,' E. 4. 61, also *dedērunt*, *stetērunt*, &c. *non innoxia*, 'baleful,' a *litotes*, like 'illaudati,' l. 5.

## NOTES TO THE GEORGICS.

284-294. *But time is flying: I must pass on to tell of sheep and goats; a hard theme for the poet to adorn, but the love of it bears me onward. Great Pales, elevate my strain!*

285. *capiti amore*: cp. '*percussus amore*,' 2. 476. The charms of the subject would tempt the poet to dwell upon each separate detail; 'but time flies.'

286. *armentis*, larger cattle, in contradistinction to *greges* or *pecudes*. *superat* = *superest*; see l. 63 n.

287. *agitare*, 'treat,' with reference to the poet (289) as well as the farmer (288). Both have a hard task before them, but the glory of it is worth winning. The sentiment is the same as in '*divini gloria ruris*,' 1. 168.

289. *animi dubius*. So *animi fidens*, *amens*, *furens*, &c. The *animi* in such phrases has generally been considered the gen. of respect; but it is probably a locative, like *humi*, *domi*, &c., since it occurs with verbs, which do not admit the genitive, as '*nec me animi fallit*,' *Lucr.* 1. 922, whence these lines are imitated. The Lucretian passage ends thus:—

'avia Pieridum peragro loca, nullius ante  
trita solo; iuvat integros accedere fontes  
atque haurire, iuvatque novos decerpere flores,  
insignemque meo capiti petere inde coronam,  
unde prius nulli velarint tempora Musae.'

*verbis vincere*, 'master in language' the difficulties of the theme; i. e. treat it successfully.

290. *honorem*, 'grace' or 'dignity.' *hunc*, i. e. which is due from me as a poet.

291-293. *deserta*, 'lonely,' because hitherto untrdden by a Roman poet. Virgil imagines himself roaming on the heights of Parnassus, whence he 'descends' to the Castalian spring lower down. [Keightley however takes *devertitur* to mean 'turns aside' out of the beaten track, but this loses the contrast with *ardua* and *iugis*]. *molli clivo*, 'a gentle slope.' Cp. *E.* 9. 8 '*mollique iugum demittere clivo*.'

294. For *Pales* see on l. 1. As the subject demands superior dignity (290), Virgil invokes Pales to bestow it. 'Awake a louder and a loftier strain' (C.).

295-338. *In winter see that your sheep are well housed, with plenty of straw and fern to protect their feet from frost. Goats should be fed and watered in stalls having a southern aspect. Their hair is of less value than wool, but it is useful in various ways, and they yield abundance of milk. They will find pasture on the*



mountains and return home untended; therefore give them in the cold season all the care they need. In summer time put both sheep and goats to graze at daybreak; as the heat increases, water them, and at noonday seek the shade. Then water them again and let them feed till sunset and the cool of eventide, when song-birds fill the brakes with their melody.

295. *edico*, 'I ordain,' speaking authoritatively. The infin. clause *carpere oves* is virtually an accus. and the direct object of *edico* (in Greek *τὸ νέμεσθαι*). Cp. 'errare boves permisit,' *E.* i. 9. But in l. 297 the subject of the infin. is changed from sheep to shepherd (as in ll. 330, 331), affording an instance of the free use of that mood for the subjunctive with or without *ut*. *mollibus*, made 'comfortable' by the bedding of straw and fern. Columella (see Introduction, p. 15 n.) gives the same directions more at length.

296. *dum*, with indic. 'until,' is a survival of an older construction, found in Terence and Plautus. So 'dum redeo,' *E.* 9. 23. *aestas*, as in l. 322, the warmer weather of 'spring.'

299. *molle*, 'delicate.' *scabiem*, the 'scab' or 'mange'; see ll. 441-460. *podagras* (from *πόδα ἄγρειν*), 'foot-rot,' also termed *clavi*; a sore or tumour in the parting of the hoof. *turpes* combines the two notions of 'loathsome' and 'unsightly,' as disfiguring the foot.

300. *digressus*, 'passing on,' applies both to the poet about to treat of a new subject, and to the farmer moving to another part of his farm (Kt.). See on l. 287.

301. *arbuta*, the wild strawberry tree (*unedo*, *κάμπος*), called 'horrida' in 2. 69 and mentioned as a favourite food of kids. *E.* 3. 82.

302, 303. *a ventis*, 'sheltered from the blast,' i.e. of the north wind, since the cotes are to be built 'facing south.' *olim*, 'often-times,' lit. 'at that time,' whenever it may be, from *ollus*, old form of *ille*; hence *olim* is applied either to the past or the future (2. 94. 190).

304. *Aquarius* set in February, the coldest season in Italy, and the end of the old Roman year, which began in March. *irrorat* gives the picture of the 'Water-bearer' in the zodiac with his watering pot or urn. C. translates 'sprinkling the skirts of the departing year.'

305. *haec* (sc. *caprae*), an older form of the fem. plural of *hic*. [For the readings *haec tuenda* and *hae tuendae* see Various Readings.]

306, 307. The Milesian wool was of superior quality, and when

dyed would 'fetch a high price.' Hence Virgil means that goats are as profitable as sheep, though the best wool is very valuable. The Tyrian purple dye is well known. *rubores*, acc. after the passive verb in middle sense, imitated from the Greek. See on 4. 337, 482, and cp. *E.* 1. 106 'inscripti nomina regum,' *A.* 4. 137 'chlamydem circumdata,' among a number of instances.

308. *hinc*, i. e. *ex capris*. Goats commonly bear twins, sometimes triplets, and supply milk enough for rearing their young and for home consumption as well.

309, 310. *quam magis . . . (tam) magis*, instead of the usual *quo . . . eo*. The literal sense is 'the more milk you take at the first milking, the greater will be the yield at the next'; i. e. however much you have already taken, there will be plenty more to come. For the poetical epithet *laeta*, here = 'copious,' 'rich,' see note on 1. 1.

312. *tondent*, sc. *pastores*. Cp. ll. 124, 128. *hirci* is the gen. sing. [Some make it the nom. pl., understanding *tondent* as poetically equivalent to *tonderi sinunt*; cp. 'dant arbuta silvae,' 2. 520. The chief objection is that *caprae*, not *hirci*, are the subject of *pascuntur* and the following verbs, down to 1. 317.] The district about the *Cinyphs*, a river of northern Libya, was famous for its breed of goats.

313. Cloths made of goats' hair were used for tent-coverings and for coarse sailors' jackets. Note the sympathetic touch in the epithet *miseris*, 'poor sailors' (*πολυπόνους*).

314. *pascuntur*, being transitive in sense, takes an accusative as in l. 458, 4. 181. *Lycaei* is put for any mountain range, but specifies the Arcadian haunt of Pan (l. 2 n.).

316. *ipsae* = *sponte*, as in 2. 10, 459 and elsewhere. Cp. *E.* 4. 21 'ipsae lacte domum referent distenta capellae ubera.' *suos*, 'their young.'

317. The pause after the spondee *ducunt* expresses the slow pace of the milk-laden goats. The same metrical device is used elsewhere to denote weight, closeness, &c. Thus in l. 375 'caedunt' indicates the thrust of the knife, 'stipant' (4. 164), the bees packing honey in cells, 'tollunt' (4. 196), the effort of rising with a load.

318, 319. *ergo*, &c., i. e. since for the rest of the year they need but little care, do not grudge them the little they do require in the cold season. *mortalis* = *humanae*, as distinguished from the lower animals. By some writers, e.g. Sallust, 'mortales' is regularly used for *homines*.

320. *virgea* refers to the twigs of the *arbutus* mentioned in l. 301. *laetus* = *libens*, 'ungrudgingly,' i. e. with liberal hand.

The following lines (322-331) are a poetical version of the directions given by Varro, *de Re Rustica*, 2. 2.

323-325. *utrumque gregem*, i.e. your sheep and goats. *Luciferi sidere*, 'the day-star,' or Venus at her morning rising. Cp. *E.* 8. 17 'nascere, praeque diem veniens age, Lucifer, alnum.' *carpamus*, 'let us range.'

327. *caeli hora = diei*. So in 4. 100 'caeli tempore' = time of year, the seasons being regulated by the sun's course through the sky. The 'fourth hour' was about ten A.M., when it would be getting hot. *sitim collegerit*, 'has gathered drought,' making the cattle thirsty. Cp. *A.* 4. 42 'deserta siti regio.'

328. Note the change of tense from *collegerit*, 'has (already) gathered,' to *rumpent*, 'shall (now) be bursting,' i.e. are still bursting. *querulae*, 'chirping.' Cp. *E.* 2. 12, 13 'raucis . . . resonant arbusta cicadis,' in the noontide heat. The *cicala*, or tree grasshopper, is a winged insect common in Italy. Our grasshopper is *locusta* (Martyn).

330. *ilignis = iligneis*. *canalibus*, either 'troughs,' or 'conduits,' by which water was conveyed into them from the wells or pools. Cp. 'harundineis canalibus,' 4. 265.

332. *sicubi*, 'wherever' = *si cubi (ubi)*. So 'ali-cubi,' *cubi* being the old dative or locative form from *quis*, as *ibi* from *is*, *utrobi*, &c. For Iovis lengthened in *arsi* cp. 1. 189; 4. 453; also 2. 5. 71, 211.

334. *sacra . . . umbra*, 'reposes nigh in hallowed shadow' (C.). *accubet*, like 'procubet,' 1. 145, properly applies to the shadow itself, but is transferred to the trees that throw the shadow.

335. *tenues*, either a general epithet, 'liquid,' as in 4. 410 (lit. 'penetrating,' as 'tenues pluviae,' 1. 92), or perhaps water in a slender stream, as it runs from the pipes (1. 330).

337. *temperat*, 'allays'; cp. 'arentia temperat arva,' 1. 110. *Temperare* implies giving due limits or proportion, and so correcting excess, whether of heat (as above) or of cold, as in Hor. *Od.* 3. 19. 6 'quis aquam temperet ignibus'; also used of mixing wine with water. *roscida luna*. The moon was poetically regarded as the source of dew.

338. *alcyonem*, cognate acc. = 'the halcyon's song.' The (*h*)*alcyon*, or 'kingfisher,' as appears from Pliny's description, was regarded by the Greeks as a sea rather than a river bird; hence 'dilectae Thetidi alcyones,' 1. 399. The *acalanthis* (*ἀκανθίς*) was also called *carduelis* from its feeding on the seeds of the thistle (*carduus*). Hence it is usually rendered 'thistlefinch' or 'goldfinch,' but Mr. Warde Fowler considers it to be the 'reed-warbler.'

339-383. *I might tell how in Libya the flocks are driven day and*

night over the vast expanse of plain, the herdsman carrying everything with him, like a Roman soldier on the march. Far otherwise is it in Scythia and the extreme regions of the north. In those climes there is no pasturage, and the cattle are kept in their stalls. The snow lies deep : all the year round frost and icy winds prevail and impenetrable gloom. Frozen rivers bear waggons on their surface ; wine freezes and ponds become solid ice. Cattle are buried deep in snow-drifts ; deer are not hunted, but slaughtered where they stand, huddled together in the frozen mass. The natives live in caverns underground by huge fires, passing the tedious time in drinking and sport. Such is the life of the savage tribes of the north.

339. In *Libyae* the allusion is to the wandering or 'nomad' tribes (*νομάδες*) of the Numidae and Gaetuli in northern Africa.

340. *raris . . . tectis*, lit. 'huts inhabited in scattered dwellings,' a camp or settlement composed of scattered huts ; the *abl. tectis* denoting the mode or conditions of habitation. Cp. *A.* 3. 13 '*terra procul vastis colitur Mavortia campis*,' i. e. a district consisting of wide plains. The *māpalia* ('*māgalia*' in *A.* 1. 421) were made of light wood or reeds, and are described by Sallust, *Jug.* 18, as 'oblong huts with bulging sides, like the hulls of ships.'

341-343. *ex ordine*, day after day, 'a whole month together.' Cp. '*totos ex ordine menses*,' of successive months, 4. 501. *hospitiis*, 'resting-place' or 'settled abode.'

344. The *armentarius* (*Βουκόλος*) kept the oxen while grazing, as distinguished from the *bubulcus*, who looked after them when harnessed to a plough or cart. *Larem* = 'his home,' of which, to a Roman, the Lares on his hearth were the visible symbol. So in 4. 43 it is said of the bees '*fovere larem*.'

Observe the rhythm of this and the preceding line, expressing rapid sweeping motion over the vast expanse of plain. The effect is produced, (1) by skilful alternation of dactyls with spondees, (2) by the full pause after *iacet* in the fourth foot, (3) by the long *stretching* word *armentarius*, terminating the second foot without any caesura. (See footnote on p. 10 of Introduction.)

345. *Amyclaeum* = Spartan (l. 89 n.). The Laconian breed of hounds was celebrated (l. 405), also the archery of Crete. *Cresam*, from *Κρήσσα*, fem. of *Κρής*, used as an adjective. The epithets here are purely 'literary' (see on l. 12), and not strictly appropriate to a Numidian herdsman.

347. *iniusto*, 'enormous' or 'cruel,' from the notion of excess, like '*iniquo pondere*,' 1. 164. The Roman soldier may well have been termed '*impeditus*' when he had to carry several days' provi-

sions, with cooking utensils, his various tools and palisades, besides his armour, altogether about 60lb. weight. *hosti*, either dat. of relation with *stat*, 'stands before the foe,' or (perhaps better) of the agent with *expectatum* = *antequam ab hoste expectatur*.

348. The neuter part. *expectatum* stands for a substantive, like 'exhausti' = *exhaustiois*, 2. 398. in *agmine*, perhaps 'in marching order,' i.e. ready to march at a moment's notice. *C.* takes *positis castris* = *et castra ponit*, 'halts at the end of his march and proceeds to encamp.' In that case we have an instance of ὕστερον πρότερον, the time indicated by *positis castris* being subsequent to that implied in *stat*.

349. *at non*, sc. *ita fit*, 'but this is not the case.' Cp. 'at non Cyrene,' 4. 130 n. *Maeotia unda*, the *Palus Maeotis*, now the sea of Azov. Aeschylus, *Prom. V.* 416, speaks of the Σκύθης ὄμιλος, οἱ γὰς ἔσχατον τόπον ἀμφὶ Μαιῶτιν ἔχουσι λίμναν.

350. *turbidus* = adverb with *torquens*, 'whirling in turbid stream.' Cp. l. 28 n., also 'saxosusque sonans Hypanis,' 4. 360.

351. *Rhodope*, a mountain range in Thrace, which first stretches eastward and then 'trends' (*redit*) to the north. *axem* = the north pole, as in 2. 271. *medium* = *ipsum*, 'the very pole.' The description is of course vague and greatly exaggerated.

354, 355. *informis*, 'featureless' (*Rhoades*), being hidden under the snow. Hence the earth is said to 'rise to' the height of the frozen mass which is seven ells deep upon it.

356. *Cauri*, the N.W. wind; see on l. 278.

357. *tum*, as in l. 54, marks a fresh point in the description = 'next,' 'moreover.' *pallentes umbras*, 'wan shades.' *Pallere*, *pallidus*, &c. denote, not a white but a yellowish colour; here the dingy yellow of a foggy atmosphere. Cp. 'pallentes violas,' *E.* 2. 47, 'saxum palluit auro,' *Ov. Met.* 11. 110.

358, 359. These lines are borrowed from Homer's description of the *Cimmerii*, *Od.* 11. 15

ἡέρι καὶ νεφέλῃ κεκαλυμμένοι, οὐδέ ποτ' αὐτοὺς  
ἡέλιος φαέθων ἐπιδέρκεται ἀκτίνεσσιν,  
οὔθ' ὅπότ' ἂν στείχῃσι πρὸς οὐρανὸν ἀστερόεντα,  
οὔθ' ὅτ' ἂν ἄψ ἐπὶ γαῖαν ἄπ' οὐρανόθεν προτράπηται.

But note the pictorial additions *invectus equis* and *praecipitem* . . . *currum*. For the form *lavit* (from *lavēre*) cp. l. 221.

361, 362. *orbes*, 'wheels,' as in l. 173. *ferratos*, 'with iron tires.' *illa*, 'emphatic' (l. 217 n.). Here it may be rendered by a repetition of *unda*, 'water, that once welcomed ships,' &c. Compare Ovid's description of his dreary place of exile, *Trist.* 3. 10. 31-34.

‘Quaque rates ierant pedibus nunc itur, et undas  
frigore concretas ungula pulsat equi.

Perque novos pontes subter labentibus undis  
ducunt Sarmatici barbara plaustra boves.’

363, 364. *aera*, ‘bronze vessels.’ *vulgo*, ‘everywhere,’ as in l. 494. *umida*, i.e. naturally ‘fluid.’ Again cp. Ovid, *l.c.* 23 ‘Udaque consistunt formam servantia testae Vina, nec hausta meri, sed data frusta bibunt.’

365, 366. *vertere*, *induruit*, aorists of custom, where we use the present tense. Cp. l. 378, also ‘*ruperunt*,’ 1. 49, ‘*deposuit*,’ 2. 24, ‘*fluxit*,’ 2. 166. *stiriaque*, &c. Cp. Ovid, *l.c.* 21 ‘*Saepe sonant moti glacie pendente capilli, Et nitet inducto candida barba gelu.*’

367. *non setius*, i.e. with equal severity. “The snow is as bad as the frost” (C.).

369. *conferto agmine*, ‘in huddled throng.’

370. *mole nova*, ‘strange’ or ‘unwonted mass’ of snow. The following lines are rather closely imitated by Thomson, *Winter*, 820–826:

‘The ruthless hunter wants nor dogs nor toils,  
Nor with the dread of sounding bows he drives  
The fearful flying race; with ponderous clubs,  
As weak against the mountain heaps they push  
Their beating breast in vain and piteous bray,  
He lays them quivering on the ensanguined snow,  
And with loud shouts rejoicing bears them home.’

372. *puniceae formidine pennae*, repeated *A.* 12. 750. The *formido*, or ‘scare,’ was a rope with coloured feathers, set at the entrances of the wood to scare the game and drive them back into the nets.

373–375. *montem*, sc. *nivis*. *rudentes*, ‘braying’ or ‘bellowing.’ For the effect of *caedunt*, expressing the thrust of the knife, see on l. 317.

376. Compare Xenophon’s description of the underground dwellings of the Armenian tribes, *Anab.* 4. 5. So Prometheus, in Aesch. *Prom.* V. 452, says of the primitive races of mankind, *κατάρυχες δ’ ἔναιον* . . . *ἀντρῶν ἐν μυχοῖς*. *secura*, in its literal sense, ‘careless ease.’

377. *totas(que)*, hypermeter, as in l. 242, where see note; also cp. 1. 295; 2. 69, 344, 491.

378. For the force of perfects see above, ll. 365, 366.

379. *noctem* refers to the whole period of darkness and gloom, described in l. 357. *ducunt*, ‘pass,’ ‘while away.’ Cp. *A.* 9. 166



'noctem custodia ducit Insomnem ludo.' **pocula** = 'draughts,' like 'pocula Acheloia,' 1. 9.

**380. fermento**, some kind of 'beer,' made of fermented grains. [It is just possible that **frumento** may be the right reading here. Tacitus in his *Germania* speaks of 'umor ex hordeo aut frumento.'] For **imitantur**, used to denote a substitute or makeshift, cp. *A.* 11. 894 'stipitibus ferrum sudibusque imitantur obustis.' **sorbis**, a light wine or cider made of the berries of the 'service' tree.

**381.** For the 'Hyperboreans' see on l. 196. **septem . . . trioni** (*tmesis*) = the north. The name *septemtrio* is formed from *septem triones* (= *teriones* 'ploughing oxen' from *terere*), and was given to the seven stars of the Great Bear, which the Romans imagined as oxen.

**382.** The Rhipaeen mountains were the imaginary limits of the Hyperborei in the extreme north (1. 240; 4. 518), afterwards identified with the Ural chain. **effrena**, 'tameless,' unrestrained by laws and customs of social life.

**383. corpora**, accus. after the verb **velatur** in middle sense, 'keep their bodies covered.' Cp. *A.* 3. 405 'purpureo velare (imperative) comas adopertus amictu.'

**384-403.** *If wool-growing be your object, avoid prickly shrubs and rank pastures, and choose sheep with white fleeces. Reject even a white ram, if his tongue be black. By the present of a white fleece Pan enticed the Moon-goddess. If you breed goats for milk, give them clover and salted herbs. Kids are sometimes muzzled to keep them from the mother. Milk is pressed into curds or cheese, and is either sold in the market or salted and stored up for winter use.*

**384. lanitium**, lit. 'store of wool' (see summary). In ancient Italy sheep were kept principally for their wool and milk, not for mutton. Different kinds of pasture were required accordingly; short grass, as on our own South Downs, producing the finest wool (1. 385), while the largest supply of milk was obtained by feeding upon leguminous plants (Daubeny, on *Ancient Husbandry*). **silva**, 'underwood' of bushes and briars (as in 1. 76, 152).

**385. lappae**, &c., 'burrs and caltrops' (1. 153). The **triboli** (τρίβολοι) were so named from the iron three-spiked instrument used to hamper an enemy's cavalry. The **quē** is lengthened, like **τε** in Homer, before a mute and liquid; cp. *tribulaquē traheaeque*, 1. 164, 'terrasquē tractusque,' *E.* 4. 51. **laeta**, 'luxuriant.' See note on 1. 1.

**386. continuo**, 'from the first,' 'at the outset' (1. 75 n.).

**387. illum**, sc. *arietem*, expressed as the subject of the dependent

clause. *ipse* = 'generally,' i. e. the whole ram as distinguished from the part (his tongue). For the distinctive force of *ipse* see note on l. 129.

388-390. Aristotle, Pliny, and others attest the fact of the colour of the ram's tongue affecting that of the lamb's wool. But Pliny says that the Tarentine wool was admired for its darker tinge. *pleno campo*, 'the teeming plain' gives the idea of prosperity and abundance.

391-393. According to one version of the story, borrowed from Nicander (Introduction, p. 6), Pan enticed the Moon-goddess to follow him by the present of a white-fleeced ram out of his flock. *captam fefellit*, 'lured and beguiled.'

394. *cytisum*, a kind of shrubby lucerne, mentioned *E.* 9. 31 as a milk-producing food for cows;—'sic cytiso pastae distendant ubera vaccae.' *lotos*. This, the *Melilotus*, is an herbaceous plant, distinct from the *lotus*, or jujube tree, mentioned in 2. 84. There was a third kind, the aquatic *lotus*, or water-lily.

395. *ipse* implies that he is not to leave the task to others, since it is a matter of importance (C.). Cp. the thrice repeated '*ipse*,' 4. 112-114. *salsas*, 'salted,' at least in cases where the herbage is not naturally salt.

396. *hinc*, 'by this means,' expressing the effect.

398. *etiam excretos*, sc. *a matre*, 'at their very birth'; from *excerno*, not *excreco*.

399. *prima*, probably adverbial = 'from the first.' [But it may mean the front, i. e. extremity of their mouths.] *praefigunt ora capistris* = *praefigunt oribus capistra*, by a not uncommon inversion. Cp. l. 140 n.; also '*suffuderit ore ruborem*,' 1. 430. The 'spiked muzzles' prick the mother and make her drive the kid away (C.).

400-403. The meaning (with the present text, but see Various Readings) is that the morning milk is made into curds or cheese; the evening milk, similarly treated, is taken to market next morning, or salted and stored up for home consumption. The last line (403) probably refers to all the milk, though said, for brevity, only of that drawn in the evening. The *aut*, &c. may mean that a portion only is sold, and the rest kept in store.

For *premunt*, cp. '*pressi copia lactis*,' *E.* 1. 81, also '*premeretur caseus urbi*,' *ib.* 35. *contingunt* (from *tango*) = 'give it a dash of salt.'

Daubeny observes there were two kinds of cheese, one soft, which would not keep more than a few days, the other hard, which would last a long time. Milk after coagulating was put into baskets.



(*calathi*), to allow the whey to run off, then pressed and salted and stored up.

404-439. *Dogs, whether hounds or mastiffs, should be carefully reared: they will serve as a protection from wolves and robbers, or for hunting wild beasts and game. To get rid of snakes, fumigate the stalls beneath which they often lurk concealed. When the reptile rears his threatening crest, smite him down with sticks and stones and put him to flight. There is a Calabrian snake, scaly and speckled, that in springtime infests the pools, feeding on fish and frogs. When the weather is dry and hot, he roams the fields thirsty and furious, a dangerous foe to unwary sleepers.*

404, 405. Hesiod, *Works and Days* 604, advises the farmer to keep a sharp-toothed dog as a protection from thieves, and to feed him well. For the famous Laconian breed of hounds see ll. 44, 345. The 'Molossian' was a kind of mastiff, bred in the district of the Molossi in Epirus. So Horace, *Epod.* 6. 5, speaks of 'Molossus aut fulvus Lacon, amica vis pastoribus.'

406. *pingui*, 'rich,' i.e. 'fattening.' Cp. 'fimo pingui,' 2. 347. The whey was usually mixed with barley meal (*Kt.*).

407. *stabulis*, dative after *horrebis*, 'for your stalls.'

408. The local epithet *Hiberos* is used, as is customary with Virgil (l. 345 n.) in a general sense, Spanish brigands being notorious. *a tergo*, i.e. coming upon you unawares.

409. *onagros*, 'wild asses,' which were natives, not of Italy, but of Syria (Psalm 104. 11) and also of Africa. But a passage in Pliny seems to imply that they had been introduced into Italy about this time.

411, 412. *volutabris*, 'lair,' or muddy places in which wild boars wallow (from *volv-ere*). *agens*, 'chasing' (C.). Cp. *A.* 1. 191 'miscet agens telis.'

413. Cp. 'ingenti clamore,' of the hounds in full cry, l. 43. *ad retia*, 'to the toils.' See on 'formidine,' l. 371. Keightley quotes from the ballad of *Chevy Chase*, 'to drive the deer with hound and horn.'

414. Much of this precept is borrowed from the *Theriaca* of Nicander (Introduction, p. 6). *cedrum*, not the Lebanon cedar, but one of the juniper tribe.

415. The *galbanum* (χαλβάνη in Nicander) was a resinous gum obtained from a Syrian plant. Cp. 4. 264. It was a kind of fennel (*ferula*, νάρθηξ). *graves*, 'noisome,' referring either to the dangerous character of the reptile or to its offensive smell. *chelydros*, 'water-snakes,' with hard scales like the shell of a tortoise; hence the name (χέλυσ, ὕδωρ). Cp. 2. 214.

## NOTES TO THE GEORGICS.

416. *immotis*, 'undisturbed,' 'neglected,' i. e. not cleaned out. *mala tactu*, 'dangerous to handle' (lit. 'in the handling').

417. *caelum*, 'light of day.' For the perfect *delituit*, &c. (aorists of custom), cp. ll. 365, 378 n.

418. *coluber*, a larger kind of snake, not precisely identified. [The root *col-*, akin to *πόλ-ος*, *πέλ-ω*, indicates turning or winding about.]

420. *fovīt humum*, 'hugs the ground.' Cp. 4. 43 'sub terra fovere larem' (speaking of bees), *A.* 9. 57 'castra fovere.'

421. *minas*, 'its threatening crest.' The line is repeated with variations in *A.* 2. 381 'attollentem vias et caerulea colla tumentem.'

423, 424. Originally (l. 421) the snake lay coiled up, with head erect and hissing; now its head is thrust into a hole, its middle and hinder parts are unwinding, only the 'last fold' of his tail still 'drags out its lingering coils.' *agmina*, properly a line in motion, is again used of a serpent's 'train' in *A.* 2. 212 'agmine certo,' *ib.* 5. 90 'agmine longo.'

425. *ille* = 'that well-known snake.' Cp. 4. 71 n., also *A.* 10. 704 'ac velut ille . . . actus aper.' This snake was called *Chersydrus* (χέρσος, ὕδωρ), being amphibious.

428. *rumpuntur* = *se rumpunt*, 'burst forth.'

430, 431. *hic*, i. e. in or near the pools. *improbus* = 'insatiate,' 'voracious'; from the notion of excess, *probus* implying moderation. Cp. 'improbus anser,' l. 119. *ingluviem*, 'maw,' properly a bird's crop.

434. Several editors quote Sallust, *Jugurtha*, c. 89 'natura serpentium, ipsa perniciosa, siti magis quam alia re accenditur.' *exterritus*, a forcible word, lit. 'dismayed,' i. e. 'frantic' or 'distracted.'

435, 436. *ne libeat*, 'may I never take a fancy' (C.). *dorso nemoris*, 'the wooded ridge of a hill.' Cp. 'praerupti nemoris dorso,' Hor. *Sat.* 2. 6. 91.

437-439. Repeated *A.* 2. 473, 475. *positis exuviis*, 'having cast his slough.' This process, according to Aristotle, *Hist. Anim.* 8. 17, took place twice a year, in spring and autumn.

438. *catulos aut ova*, perhaps refers to different kinds of serpents, some being viviparous, others oviparous. The *Chersydrus* belongs to the latter class. But in any case there is an error in fact, since serpents take no care of their young after hatching.

439. *linguis*, abl. of instrument, *ore*, a local ablative, 'with its tongue, in the mouth.' For *micat* see on l. 84. *trisulcis*, Cp. Ovid,

*Met.* 3. 34 'tresque vibrant linguae.' The snake's tongue is really two-forked; perhaps its rapid motion deceived the eye, so as to make it appear threefold.

440-477. *Sheep are subject to various maladies. Scab is produced by frost, dirt or scratches of briars. The remedy is to bathe your sheep in fresh water and anoint them after shearing. The most effectual method is lancing the sore and, if fever prevails, opening a vein in the foot. This is the Thracian practice. If you see a sheep fond of shade, languidly grazing and loitering apart, kill it at once to prevent contagion. Diseases are numerous and spread rapidly, sweeping off whole flocks and herds at once. Witness the visible effects of the plague that once devastated the Alpine district of Noricum.*

440. *signa*, 'symptoms,' as in 4. 253.

441-443. For scabies see on l. 299. *tentat*, 'tries,' i. e. 'attacks.' So of unwholesome pastures, *E.* 1. 49 'non insueta graves tentabunt pabula fetas.' *altius*, &c., 'has penetrated deep to the quick.' *tonsus*, 'after shearing,' dative with *adhaesit*.

445. *dulcibus*, 'fresh,' as in 2. 243, *A.* 1. 167 'aquae dulces.' *magistri* are properly the superintendents over several shepherds. In 1. 272 sheep-washing is mentioned as a work of necessity, allowed to be done on holy days.

447. *missus*, &c., 'floated down the stream.' Cp. '*missa Pado*,' 2. 452.

448. *amuroa* (1. 194) 'oil lees,' a watery fluid contained in the olive along with the oil, and separated by pressing (Kt.). *tristi*, 'bitter.' Cp. '*tristes lupini*,' 1. 75. For *contingunt* see on l. 403.

449. *spumas argenti*, 'scum of silver,' called *litharge* (λίθαργυρος). According to Pliny it was an oxide produced in the process of separating silver from lead ore. [What we call 'litharge' is a protoxide of lead, of which there are two kinds; one a pale yellow, called litharge of silver, the other red, known as litharge of gold.] *vivaque sulfur(a)*, 'native sulphur,' as it comes from the mine. The *hypermeter* is remarkable, like '*arbutus horrid(a)*,' in 2. 69, where, as here, the reading has been altered to make the metre more regular. [Hence several MSS. read '*et sulfura viva*.']

450. *Idaeas*, from Mt. Ida in Phrygia, famous for its pine forests. Cp. 4. 41. *pices*, 'tar,' or liquid pitch, a well-known remedy. *pingues unguine*, 'rich with oil,' which softens the wax and forms an ointment.

451. *scillam*, 'squills,' a kind of sea-onion. *elleboros*, probably the white 'hellebore,' which was a rougher kind than the

black, and was used as a liniment. Hence, as Martyn thinks, **graves** may be 'strong,' but it is generally rendered 'strong-smelling.' Cp. l. 415.

452. **magis praesens**, &c. Conington translates 'a favourable crisis in the disease is never so nigh at hand,' i. e. there is no more effectual remedy. Kennedy renders it 'their toils have no more prompt success,' and this gives a more natural sense both to **laborum** (in reference to the troublesome methods enjoined), and to **fortuna**, i. e. the successful result of those methods. For **praesens** = 'ready to aid,' 'effectual,' cp. 'praesentia numina,' l. 10, also 'present help,' Psalm 46. 1.

453, 454. **potuit**, either 'has the skill' (Kt.), or 'has the courage' to perform a serious operation. **rescindere**, &c., 'to lance the head of the festering sore.' **tegendo**, 'by concealment,' = a verbal substantive. Cp. Lucr. 4. 1068 'ulcus enim virescit et inveterascit alendo.'

456. **meliora omina**, 'better signs,' i. e. symptoms. The moral is illustrated in the proverb 'Heaven helps those who help themselves,' and in the old fable of Hercules and the Waggoner. C. aptly quotes Soph. *Aias* 581 οὐ πρὸς ἱατροῦ σοφοῦ θρηνεῖν ἐπαῖδας πρὸς τομῶντι πῆματι, 'a wise leech mutters not charms over a sore that needs the knife.' [For the reading *omnia* = 'all prosperity,' see Various Readings.]

457. **balantum**; see on 'volitans,' l. 147. Here, as in l. 272, the term is emphatic, since the sheep bleat when in pain.

459, 460. **profuit**, 'it has been found' or 'has proved useful.' Cp. l. 84 'steriles incendere profuit agros.' **inter ima pedis**, 'in the cleft of the hoof,' the part most easily reached by the knife. **salientem**, 'throbbing,' properly said of the blood 'bounding' in the vein.

461, 462. The **Bisaltae** dwelt upon the river Strymon in Thrace. The **Geloni** (2. 115) were a Scythian tribe, near the Borysthenes (Dnieper). The **Getae** also dwelt in Scythia further west (4. 463). Hence **Rhodopen** (l. 351 n.) refers to the **Bisaltae** and **deserta Getarum** to the **Geloni**, though **fugit**, strictly speaking, has **Gelonus** alone for its subject. **cum fugit** is merely descriptive = the **Bisaltae**, &c., 'who rove' the plains.

463. For this custom, attributed to various savage tribes and related also of the modern Tartars, cp. Hor. *Od.* 3. 4. 24 'laetum equino sanguine Concanum.'

464. **quam**, sc. *ovem*, = *si quam*. The antecedent does not appear, the construction being changed (by *anacoluthon*) in l. 468 to 'culpam compesce,' instead of *hanc occide*. **procul**, 'apart,' not

necessarily 'far off.' Cp. 'procul tantum delapsa,' *E.* 6. 16. *molli*, 'comfortable' or 'pleasant.'

465, 466. To avoid the change from infinitive *succedere* to participle *carpentem* and back to infin. *sequi*, it is better (with K.) to remove the comma after *herbas*, joining *extremam* with *carpentem*, 'or follow listlessly cropping the topmost blades and behind the rest.'

467. *serae decedere nocti*, repeated from *E.* 8. 88, 'retire before the approach of night.'

468, 469. *continuo*, 'at once,' as in l. 158. See note on l. 75. *culpam compesce*, 'check the mischief,' by killing the offender, i. e. the infected sheep. *incautum*, 'heedless of their danger and requiring the shepherd's aid.'

470, 471. *creber agens*, (l. 28 n.) 'driving thick and fast'; cp. 'creber procellis Africus,' *A.* 1. 185. The frequency and rapidity of storms at sea are compared with the number of swiftly spreading plagues among the cattle.

472. *aestiva*, a military metaphor applied to the upland pastures where the cattle were put to graze in summer.

473. *spemque gregemque* = *agnos cum matribus*. Cp. 'spem gregis' (of a newborn kid), *E.* 1. 15. *ab origine* = 'root and branch' (C.), indicating total extirpation.

474, 475. *tum sciat*, &c., i. e. 'anyone may know,' and be assured of the fact, when he sees the terrible effects of the plague about to be described. *Noricum* included the modern districts of Styria and Carinthia, east of the Tyrol. *castella*, 'hill-forts' of the Alpine tribes. The *Timavus* was a river of Venetia, flowing into the Adriatic sea between Aquileia and Tergeste (Trieste). The *Iapydes* were a neighbouring Liburnian tribe.

476. *post tanto* = *tanto post*. Cp. 'longo post tempore' *E.* 1. 68. So *post paullo*, *post aliquanto* in Caesar and Cicero. The date of this pestilence is uncertain, but it must have been a well-known event at the time, especially as having occurred in a country not very far north of Virgil's native district.

478-514. *This region was once devastated by a fearful pestilence, destroying all animals wild and tame, and poisoning the herbage. Various and opposite symptoms marked the approach of death. Victims fell dead at the altars: or when slain, emaciated and bloodless, gave no sure signs for augury. Calves perished in pasture and stall; dogs went mad, and swine were choked with quinsy. Horses fell sick, refusing food and water, with drooping ears, cold sweat and parched skin. The progress of disease brought inflamed eyes, hard-drawn breath, bleeding at the nose, and swollen throat. Sometimes a*

*draught of wine gave present relief; soon the remedy drove the sufferers mad, and they gnawed their own flesh in the agonies of death.*

Virgil's general description is modelled on that of the great plague at Athens at the end of the 6th Book of Lucretius (Thuc. 2. 49, 50). Compare also the account in Ovid, *Met.* 7. 523, &c., of the plague in Aegina, and Lucan, *Pharsalia* 6. 80, &c.

478, 479. *morbo caeli*, 'tainted air.' Cp. '*morbidus aer*' Lucr. 6. 1097; also *A.* 3. 137 (of the pestilence in Crete) '*tabida membris, Corrupto caeli tractu, miserandaque venit . . . lues et letifer annus.*' *tempestas*. 'season,' the autumn (August to October) being the most unhealthy time of year in those parts.

481. *infecit tabo* = 'poisoned.' The word *tabum*, properly denoting corrupted blood, is here applied to the juices of plants (Kt.).

482. *simplex* 'uniform,' i. e. the symptoms were various, and even of an opposite character, as appears from the following description.

483. *sitis* expresses the effect of parching fever. So Lucretius mentions '*sitis arida*,' and Thucydides *δίψη ἀπαιστος* among the prevailing symptoms. *adduxerat*, 'had shrunk,' lit. 'drawn up.'

484, 485. *rursus*, 'in turn,' as in l. 138. *minutatim collapsa trahebat*, 'dissolved and absorbed piecemeal,' the superabundant fluid liquifying the solid parts by putrefaction.

486. *honore* = 'sacrifice,' is common in Virgil. Cp. *A.* 3. 406 '*in honore deorum*,' *ib.* 1. 49 '*aris imponit honorem*.'

487. *circumdatur*, 'is being twined round' the victim's brow. *vitta*, descriptive abl., 'the woollen fillet with its snow-white band.' The *infula* was a broad band of wool, tied at intervals with a narrower band of white ribbon, and fastened round the head of the victim. Cp. Lucr. 1. 88 (of the sacrifice of Iphigenia) '*infula virgineos circumdata comptus*'; also *A.* 10. 538 '*infula cni sacra redimibat tempora vitta*.'

488. *cunctantes*, i. e. before they had time to kill it. Cp. Ov. *Met.* 7. 593

'Admoti quotiens templis, dum vota sacerdos  
concipit et fundit purum inter cornua vinum,  
haud exspectato ceciderunt vulnere tauri.'

490, 491. *fibris*, properly 'filaments' in the liver (l. 484 n.), here used for 'entrails' generally. The liquefied state of these organs would prevent their kindling in the flame, which of itself was a bad omen: here also the parts themselves were so imperfect that no omen of any kind could be obtained from them.

492, 493. *suppositi*, because the victim's throat was cut from beneath: hence '*supponunt cultros*,' *A.* 6. 248. *ieiuna sanie*, 'thin gore,' instead of a full flow of healthy blood.



494, 495. *vulgo*, 'everywhere,' as in ll. 246, 363. As Conington observes, the mention of 'luxuriant herbage,' and 'well-stocked stalls,' the animals dying in the midst of plenty, heightens the misery of the scene. *dulces animas* (*A.* 3. 140), 'their dear lives,' Homer's *μελίφρονα θυμόν*. Cp. Gray's *Elegy*, 'For who . . . This pleasing anxious being e'er resigned?'

496, 497. *blandis*, 'fawning,' here stands in contrast with *rabies*. *quatit*, 'convulses.' *angit*, 'chokes': hence *angina* (*ιάγχη*), a sort of quinsy in swine.

498. *studiorum*, genitive of respect, like '*felices operum*,' *I.* 277, '*infelix animi*,' '*fessi rerum*,' &c. The sense is determined by *victor*, i. e. 'hapless in the result of his efforts,' since his former victories are now of no avail to him.

499. *avertitur*, 'avoids' (*ἀποστρέφεται*). Similar instances of intransitive compounds with *e* or *ex* used actively are '*casus evaserat*,' 4. 485, '*tela exit*,' *A.* 5. 438 (= 'wards off'), also *egredi*, 'to leave,' *elabi*, 'escape,' &c. So the Greek *ἐκβαίνειν* = 'pass' a boundary.

500. For *crebra*, adverbial, see on l. 149. *incertus*, 'irregular,' 'fitful.' *ibidem*, i. e. in his ears.

501. *ille quidem* (l. 217 n.), lit. 'and that too,' i. e. 'one which became cold as death drew near.'

502. *tractanti*, after *resistit*, lit. 'resists the handler to the touch,' *dura* being adverbial; 'rigidly repels the handler's touch' (Rhoades).

503, 504. *dant*, sc. *equi*: also with *tendunt*, l. 507. *crudesce*, 'grow worse,' from the idea of hardness. See note on '*crudo*,' l. 20.

505. *ardentes oculi*. Cp. *Lucr.* 6. 1146 '*oculos suffusa luce rubentes*,' *Thuc.* 2. 49 *ὀφθαλμῶν ἐρυθήματα καὶ φλόγῳσις*. For the participles instead of finite verbs in descriptive passages see note on '*labentia*' = *labuntur*, 2. 133.

506, 507. *gemitu gravis*, 'laden,' or 'labouring with moans.' *singultu*, 'sobbing.' From *Lucr.* 6. 1159 '*gemitu commixta querela, Singultusque frequens*.' Cp. *Thuc.* 2. 49 *λύγξ κενὴ σπασμόν ἐνδιδοῦσα ἰσχυρόν*.

508. *obsessas*, 'choked,' metaphor from a blockade. Cp. *Lucr.* 6. 1148-1150 '*ulceribus vocis via saepta coibat . . . manabat lingua crurore . . . aspera tactu*.'

509, 510. *profuit*, as in l. 459. *inserto*, 'thrust' into the mouth. *latices Lenaeos*, i. e. wine, from *Lenaeus*, a title of Bacchus as lord of the wine-press (*ληνός*), 2. 4, 529.

511. *hoc ipsum*, &c., 'the very remedy proved fatal.' *exitio*, dative of 'oblique complement,' like '*indicio est*,' 2. 182. *furiis*

refecti, 'recruited (only) to madness,' i.e. 'strength returned, but it was the strength of madness' (C.).

513, 514. This deprecation is suggested by the horrors which Virgil is describing. 'May heaven send the good better fortune and such bewilderment as this upon our foes.' *errorem* = 'madness,' viz. of the horses, not of the men themselves. *nudis*, 'bared,' i.e. grinning in the agonies of death. This gives a finishing touch to the horrors of the scene. Note how the alliteration of *s* expresses the sense when the line is recited.

515-556. *The ox falls dead at the plough, leaving his mate to mourn. Nought recks he now of shade or pasture or limpid streams; his eye is dulled, his neck droops heavily down, for all his past services, his simple living and wholesome fare. Then kine were lacking for the holy rites; men performed the work of oxen on the farm. Wolves ceased to prowl, deer were no longer timid; dead fishes were cast on the shore; snakes perished, and birds dropped down lifeless. Now the healer's art is all in vain; disease and terror everywhere prevail. Dead carcasses lay heaped in the stalls, waiting for burial, their hides and flesh alike being useless. Even the fleeces could not be shorn or woven; if any attempted to wear them, a spreading plague presently devoured his limbs.*

515. *fumans*, 'steaming' under the exertion. Cp. '*equum fumantia colla*,' 2. 542.

518. *abiungens*, 'unyoking.' The heavy spondaic rhythm of this line gives expression to the sense. *fraterna morte*, with *maerentem*, 'mourning his brother's death.' [In some rural districts of France oxen working in pairs are termed *frères*, and Prof. Sellar quotes a touching story by G. Sand of an ox refusing food and dying of sorrow for his lost mate. '*Son frère est mort, et celui-là ne travaillera plus. Il ne veut pas manger, et bientôt il sera mort de faim.*' (*La Mare au Diable*).]

520-522. These lines are doubtless suggested by Lucretius' description of a cow seeking her lost calf (2. 361)

'*Nec tenerae salices atque herbae rore vigentes,  
fluminaque illa queunt summis labentia ripis  
oblectare animum.*'

But note how Virgil improves upon his original by the picturesque addition '*per saxa volutus purior electro*,' &c. See Introduction, pp. 11, 12. *electro*, here 'amber' (*ἤλεκτρον*). Elsewhere (as in *A.* 8. 402) it is a composite metal of gold and silver, so called from its pale yellow colour.

523, 524. *ima*, with *solvuntur*, 'his flanks relax beneath him.' *fluit*, &c., 'sinks with drooping weight.'



525, 526. *benefacta*, 'services.' *graves* is emphatic, denoting the difficulty of the task. Cp. 1. 45, 65; 2. 237, 356.

The *Mons Massicus* in Campania was famous for its vineyards; hence '*Bacchi Massicus umor*,' 2. 143.

527. *repostae* = 'sumptuous,' in reference to the succession of several courses at a rich man's table. The feeling, indicated by the contrast between simple fare and luxurious living, is the same as that in the famous passage, 2. 458, beginning '*O fortunatos nimium, sua si bona norint*.'

529. For *pocula* see note on l. 379. *exercita cursu* = 'swift racing'; but the idea is that the rivers become purified and freshened by running, like an athlete 'trained' by healthy exercise. It is difficult to find an exact English equivalent; perhaps 'fast driven' may serve. Cp. *Ov. Met.* 8. 165 '*Macandros . . . incertas exercet aquas*.'

531, 532. *tempore non alio*, i.e. never until now. *quaesitas*, 'sought' in vain, or as we say, 'were to seek.' *Iunonis*, probably a poetical transference to these regions of the Argive festival of Hera, whose car was drawn by white oxen to her temple. Cp. the story of Cleobis and Biton in *Hdt.* 1. 31. *uris*, 'buffaloes,' a name given by Caesar, *B.G.* 6. 28, to the Urochs or wild ox of the Hercynian forest. Cp. 2. 374 n.

533. *imparibus*, 'ill matched' either in size or colour. *donaria*, 'shrines' or 'fanes,' lit. the place of offerings.

534-536. *terram rimantur*, 'scratch' or 'grub the soil,' lit. 'make chinks' (*rimae*). Cp. '*rimantur prata*' (of waterfowl searching for food), 1. 384. *contenta*, 'straining' with the effort.

537, 538. *insidias* = *locum insidiis*, if *explorat* be taken in its ordinary sense. But it may mean 'tries his stratagems' (C.). *obambulat*, 'prowls.' *acrior*, 'keener' than even hunger.

541. *iam*, 'moreover,' as in 1. 383; 2. 57. *natantum* = *piscium*. Cp. '*volitans*,' l. 147, '*balantum*,' 457, '*volantum*,' *A.* 6. 728.

543. *proluit*, 'washes up.' *insolitae*, 'unused' to rivers, the sea being their natural abode.

544. Cp. '*curvas latebras*,' 2. 216. These 'winding dens' made them safer from pursuit, but could not keep out the plague.

545. *astantibus*, 'erected' in terror. So the snake in the grasp of an eagle (*A.* 11. 754) '*arrectis horret squamis*.'

546, 547. *non aequus*, 'unkindly,' being itself infected. Cp. 2. 225 '*vacuis Clanius non aequus Acerris*.' *vitam*, &c. Cp. *A.* 5. 517, where the dove pierced by an arrow '*decidit exanimis, vitamque relinquit in astris*.'

549. *quaesitae artes*, 'devised remedies.' *artes*, referring to

professional skill of physicians. cessere, 'retired,' baffled by the malady. *magistri*, 'masters' of the healing art. Cp. *A.* 12. 427 'non arte magistra Proveniunt.'

550. As mythical representatives of medical art Virgil instances *Chiron*, son of *Saturnus* by the nymph *Philyra* (l. 93 n.), who taught *Aesculapius*, and *Melampus*, a famous augur and physician. For the double *l* in *Phillyrides*, *metri gratia*, cp. *Ov. Art. Am.* 1. 11 'Phillyrides puerum cithara perfecit Achillem.' Conington remarks the contrast between Virgil's "literary spirit" shown in the choice of these mythical examples and the simple grandeur of 'mussabat tacito medicina timore,' *Lucr.* 6. 1179. Cp. *Thuc.* 2. 47 οὔτε γὰρ ἰατροὶ ἤρκουν . . . οὔτε ἄλλη ἀνθρωπεία τέχνη οὐδεμία.

552, 553. *Tisiphone*, as one of the *Furies*, represents divine vengeance driving Disease and Terror before her, and increasing in stature daily.

555. *colles supini*, 'upland downs,' as in 2. 276. Cp. 'Tibur supinum,' *Hor. Od.* 3. 4. 23.

556. *dat stragem*, sc. *Tisiphone*, 'deals destruction.'

559, 560. *viscera*, 'the flesh' (4. 302), properly all that underlies the skin. *abolere* = 'cleans,' lit. 'destroy' the taint in the diseased flesh. It could neither be cleansed nor cooked. [*Ab-olere* contains the same root as *al-ere*, lit. 'destroy the growth' of any thing; the opposite of *adolescere*. See on 4. 379.] *vincere*, 'subdue' the natural hardness of raw meat by boiling or roasting.

561, 562. *illuvie*, 'foul discharge' from the sores. *nec telas*, &c., i. e. if they ever did succeed in shearing the wool, it was too rotten to handle for weaving, or supposing they got even as far as this, the garments could not be worn.

563, 564. *invisos*, 'loathly.' *ardentes papulae*, 'inflamed pustules' or carbuncles.

565. *sequebatur*, 'trickled over.' *Sequi* is used of running water, 1. 106, and of spreading fire, 2. 306. *moranti*, i. e. the wearer of the garment, who 'had not long to wait' before he was seized with the plague (C.).

566. *sacer ignis*, 'fatal fire,' or 'fiery curse' (*Rhoades*). It was a name given to an eruption, akin to *erysipelas* or 'St. Anthony's fire.' *Lucretius*, 5. 660, thus describes it:—'urit corpore serpens Quamcumque arripuit partem repitque per artus.' In 6. 1167 he compares the ulcers produced by the plague to this eruption—'ulceribus quasi inustis omne rubere Corpus, ut est per membra sacer cum diditur ignis.'

## GEORGICS IV.

1-7. *Now I will sing of honey and the tiny commonwealth of bees, their character and their pursuits. Once more, Maecenas, grant me thy favour! Lowly is the theme, yet great may be the renown, if Apollo hear my call.*

1, 2. *aërii mellis*, &c., in allusion to the ancient belief that honey fell from the sky like dew. Cp. 1. 131 n. *exsequar*, 'pursue' in detail. The word is used in this sense by historians, as Livy and Tacitus. *aspice*, 'regard' with favour, as my patron. Cp. 1. 2, 2. 40; Introduction, p. 5.

3, 4. *tibi* with *dicam* rather than with *admiranda*. The latter is in contrast with *levium*, 'a wondrous presentment of a tiny state,' viz. the life of a nation portrayed in miniature.

5. *mores et studia*, 'character and tastes' (C.) or 'pursuits.' *populos* are the several 'tribes' or 'clans' that make up the *gens* or 'nation.' Pliny, *Nat. Hist.* 10. 4, observes of bees: '*Laborem tolerant, opera conficiunt, rempublicam habent, consilia privata ac duces gregatim, et quod maxime mirum est, mores habent.*' Cp. Shakesp. *Hen. V.* i. 2. 188

'Creatures that by a rule in nature teach  
The act of order to a peopled kingdom.'

6, 7. *in tenui*, employed upon a 'trivial' subject; 'slight is the field of labour' (Mackail). Cp. '*tenues curas*,' 1. 177, also '*agrestem tenui meditabor harundine musam*,' *E.* 6. 8. *laeva*, 'adverse,' and therefore requiring propitiation, as *sinunt* implies. Ladewig quotes Gellius 5. 12 '*quosdam deos ut prodessent celebrabant, quosdam ut ne obsessent placabant.*' The former were termed *numina dextra*, the latter *laeva* or *sinistra*. Virgil here, as elsewhere, recognises the fact that human attempts are liable to failure, if the gods prove unkind. See Introduction, p. 8. *Apollo* is invoked either as the patron deity of poets, or in his special character as *Apollo Nomius* (3. 2 n.).

8-50. *First choose a site for your hives, protected from the winds as well as from cattle, birds and other intruders. Near it there should be water and the shade of trees, a shelter from the noonday heat. In the middle of the stream place boughs or stones, as bridges for the bees to cross over, and plant sweet herbs and flowers round the spot. Let your hives have narrow entrances to keep out cold and heat. The bees themselves will cement every chink; still protect the crevices with mud and a layer of leaves. Let no yew-trees be near the hives, neither marsh nor strong smells, nor echoing rocks.*

8. *sedes statioque*, lit. 'abode and situation,' = 'well situated abode.'

9-11. *sit*, subjunctive denoting purpose. *ventis*, &c., cp. ll. 29, 192. *petulci*, 'butting' or 'frisking,' like '*caprae sequaces*,' 2. 374. *insultent*, 'come trampling,' implying motion, after *quo* above, l. 8 (C.).

13. *squalentia*, 'scaly,' lit. 'rough'; cp. '*squalentes conchas*,' 2. 348. *terga*, either accus. of respect after *picti*, or nom. to the verb, with *lacerti* as gen. sing. = 'the speckled lizard with scaly back.' C. compares 'horrentia centum terga suum,' *A.* 1. 634, = *sues horrentibus tergis*.

14. *pinguibus*, 'well stored.' *stabulis*, = hives, as in l. 191. *meropes*, 'bee-eaters'; a bird shaped something like a kingfisher, of various colours, red, green, yellow and blue. It is a bird of passage, common in Italy and Crete (Martyn).

15. *Procne*, the 'swallow,' according to the Roman version of the legend of Tereus and Itys, for which see Dict. of Mythology. The Greeks made *Procne* the nightingale, and *Philomela* the swallow. Cp. *E.* 6. 78. The red marks on the swallow's breast were supposed to be the blood of the murdered Itys. Cp. *Ov. Met.* 6. 669 'neque adhuc de pectore caedis Excessere notae, signataque sanguine pluma est.'

16, 17. *vastant*, 'make havoc,' like a ravaging host. *ipsas*, sc. *apes*. *volantes*, 'on the wing.' *nidis* = 'nestlings.' So 'nidisque loquacibus escas,' *A.* 12. 475.

19, 20. *tenuis*, 'shallow.' *vestibulum* is the open space in front of the hives.

21. *reges*, 'chieftains' or 'sovereigns.' The ancients erroneously regarded the monarch of the hive as a 'king' instead of a queen. So Shakespeare in the passage quoted in the note on l. 5 says of the bees 'They have a king.'

22. *vere suo* = 'the spring they love,' i.e. when their powers revive after the cold season. Cp. '*sopor suus*,' l. 190. *ducent*, from the idea of leading out a colony to found a new settlement.

23, 24. *decedere calori*, 'retire from the heat,' like '*decedere nocti*,' 3. 467 n. *hospitiis*, 'shelter.' For the metaphor, derived from entertaining a guest, cp. *Hor. Od.* 2. 3. 10 '*quo pinus ingens albaque populus Umbram hospitalem consociare amant*.'

25. *medium*, sc. *umorem*. See note on 'illum,' 3. 387. *seu stabit* . . . *profluet* in reference to the 'pools' and 'stream,' ll. 18, 19.

26-29. *grandia saxa* and *Neptuno* express the bees' point of view, to whom the stones would appear as 'huge rocks' and the

shallow stream like a vast sea (Ladewig). *sparserit*, 'sprinkled' with the spray or a shower of rain. [Keightley takes it to mean 'scattered' when at a distance from home, and thus making them too tired to cross the water without the help of 'bridges.']

30, 31. *casiae* (2. 213 n.), 'the spurge-flax,' a fragrant plant, not the same as the *casia* of 2. 466, which is an Eastern aromatic shrub (Kt.). *serpulla* (ἐρπυλλον from ἐρπεῖν), probably 'wild thyme.' *thymbrae*, a species of 'savory' (*satureia*). *graviter spirantis*, 'strong scented' : but not, according to the usual sense of *gravis* (3. 415, 451) denoting an unpleasant smell.

32. *irriguum* (transitive), 'watering,' usually 'well-watered' (of meadows, &c.). Cp. 'rigui amnes,' 2. 485, Tibull. 2. 1. 44 'tum bibit irriguas fertilis hortus aquas.'

33, 34. *corticibus*, 'bark' of the cork-tree (*suber*). Cp. 2. 453. Cork hives were reckoned the best, being warm in winter and cool in summer. The straw hive seems to have been as yet unknown. *alvaria*, properly a place for hives, here = *alvi*.

35, 36. *angustos aditus*. Another, and perhaps the most important reason for this injunction, was to keep out beetles and other insects (l. 243, &c.). *cogit*, 'congeals.' *liquefacta remittit*, 'melts again,' i. e. thaws after freezing.

37, 38. *apibus*, either 'by' or 'for the bees,' dative in either case. Cp. 'metuendus Iuppiter uvis,' 2. 419. *nequiquam*, 'to no purpose,' i. e. their labour is not futile. *tenûa*, scanned as *tenvia*, as in 1. 397. Cp. 'fluviôrum' 1. 482, 'genûa labant' *A.* 2. 432.

39-41. *spiramenta*, 'crevices.' If *fuco* be the 'pollen' (lit. 'dye' or colouring matter of the flowers), the phrase *fuco et floribus* is a hendiadys = *fuco florum*. But possibly the *fucus* is the same as the *gluten*, viz. a sticky substance collected from resinous buds of the poplar, horse-chestnut and other trees, and known as *propolis* or 'bee-glue.' In that case *floribus* by itself will be the 'pollen,' as in l. 250. Here, as elsewhere, Virgil is not very precise, and *fucus* is not elsewhere used in anything like this sense. *oras*, probably the 'edges' or 'rims' of the entrances, and *explent* not 'stop up,' but 'cover' or 'line' these edges, so as to leave the smallest possible hole. For the pine woods of Mt. Ida, see on 'Idaeas pices,' 3. 450. The epithet *Phrygiae* distinguishes it from the Cretan mountain of the same name.

42, 43. *effossis*, probably by the bees themselves : at least humble-bees are known to do so. *fovere*, aorist of custom (3. 246, 247) 'make a snug home.' Cp. 'fovît humum' 3. 420. For *larem* = *domum* see on 3. 344.

45, 46. *tamen*, 'notwithstanding' the bees' work (l. 38, &c.),

you must lend them your aid. *rimosa cubilia*, 'crannied chambers.' *fovens*, i.e. to keep them warm (l. 35). *raras*, 'thinly strewn,' not too close or tight.

47, 48. *taxum*, because the presence of yew-trees was thought to spoil the flavour of the honey; hence the Corsican honey was proverbially bitter (*E.* 9. 30). *cancros*, because of the smell (see next line). It is well known that bees dislike strong smells and will sting anyone who comes near them powerfully scented. Crab ashes were used to cure scalds and burns and also as manure for certain trees. *neu crede*, 'mistrust,' i. e. avoid as injurious.

49, 50. *pulsu* and *offensa* properly apply to the sound itself which strikes the rock, whence the 'echo (*imago*) rebounds.' *offensa*, 'impinging' (K.). Pliny, *Nat. Hist.* 11. 21, says '*inimica est echo resultanti sono, qui pavidas [apes] alterno pulset ictu*.'

51-66. *In springtime the bees issue forth and gather the produce of the flowers to make wax and honey. When you see them soaring high aloft, watch them; they will make for water and trees. There sprinkle juices of honeywort and balm; the bees will settle on the spot.*

51, 52. *quod superest* = *praeterea*, a Lucretian phrase (2. 346), like 'contemplator,' l. 61. Cp. 3. 103 n. *pulsum* . . . *egit*, &c., represents the Sun driving vanquished winter down into the infernal realms. *aestiva* = 'spring,' from the wider sense of *aestas* (3. 296) denoting the whole of the warm season.

53, 54. *continuo*, 'at once.' Cp. 3. 158 and note on 3. 75. *purpureos*, 'bright.' Cp. '*purpureo narcisso*,' *E.* 5. 38, where it probably means 'white.' The word is used of any bright colour. Originally, like *πορφύρεος*, it denoted a deep dark hue. See on l. 373. *metunt*, 'gather harvest' (i. e. the pollen) from the flowers. So Columella 9. 14 says '*decerpunt flores*.'

55, 56. *leves*, 'lightly poised.' *hinc*, i. e. the produce of the flowers. *nescio qua dulcedine*, 'some strange' or 'mysterious joy'; repeated from 1. 412. *fovent* combines the two ideas of cherishing their young and keeping the nest warm. Cp. l. 43 n.

58, 59. *hinc*, perhaps simply 'herenpon,' 'after this'; but Keightley renders it 'on this account,' in reference to their love of water and shade (l. 61). *aestatem liquidam*, 'clear summer sky' (C.). Hence Gray, *Ode to Spring*, has borrowed his 'float amid the liquid noon.' Cp. '*ver sudum*,' l. 77.

60, 61. *nubem*, (l. 567) applied to the swarming bees, as in *A.* 7. 705 to a flight of birds, '*aeriam volucrum* . . . *nubem*. *contemplator*, as in 1. 187. See above on l. 51.

62, 63. *huc*, i. e. on the spot towards which they are flying.



iussos, 'which I ordain' (next line). *sapores* = 'scents' to attract the bees (ll. 48, 49). *melisphylla*, 'balm' (Milton, *P. L.* 1. 774) lit. 'honey-plant,' *μελί-φυλλον*, also *μελισσόφυλλον*. The Latin name is *apiastrum*. *cerinthae*, the common 'honeywort,' named from *κηρός*, 'wax,' because of its yellow colour, or from its wax-like spots.

64. *Matris*, Cybele, or the 'Great Mother,' whose rites were celebrated with the beating of drums and clashing of cymbals (l. 151 n.). A similar custom to make bees settle after swarming still prevails. C. Butler in his *Feminine Monarchie* (1609-1634), after observations on the love of bees for musical sounds, adds 'When the swarm is up, it is a common custom to play them a fitt of mirth with a pan, bason or such like instrument of brass, so to stay them.'

65, 66. *ipsae*, 'of themselves' = *sponte*. Cp. 2. 10, 459. *medicatis*, 'anointed' with the balm, &c. *cunabula*, i. e. the hive, their final resting-place. *condent*, here a verb of motion (pregnant construction), lit. will make for the hive and hide within it. Cp. 1. 438 'cum se condet in undas,' *ib.* 442 'conditus in nubem.'

67-102. *Often the rivalry of two 'kings' engenders strife. Then the commons prepare for battle, with humming noise and confusion, whetting their stings and gathering round their monarch. High in air the conflict rages, till the rout of either host decides the day. By sprinkling a little dust you may make them quiet. When the battle is over, kill the inferior 'king' and let the other rule the hive. The latter is bright with spots of gold, the former rough and dingy. The common bees likewise have a distinct colour and appearance; the better sort make honey of the choicest flavour.*

67. A stress is to be laid on *ad pugnam* = 'if their going forth be for battle.' The regular completing clause (*apodosis*) after *sin exierint* is turned into a parenthesis, which expands into a long description of the fray. The sense of the *apodosis* begins at l. 69, only the *que* connects it formally with the preceding sentence, introduced by *nam*, i. e. 'if there is going to be a fight, you may know it by the following signs.'

68, 69. For *regibus* see note on l. 21. *incessit*, 'visits,' 'attacks,' used of emotions and passions. *continuo*, 'from the first' (l. 53 n.). *bello*, either dat. 'for battle,' or abl. 'with martial ardour,' as in 3. 28.

71, 72. *ille* = 'well-known' (3. 425 n.), both to soldiers and to bee-keepers. *fractos* indicates the short 'fitful' blasts of a trumpet.

74. By a high flight of imagination Virgil supposes the bees to 'whet their stings with their beaks,' as soldiers sharpen their swords

before battle. In the same way *aptant lacertos* means 'get ready their arms,' *aptare arma* being a regular phrase for putting on armour (C.).

75, 76. *praetoria*, i. e. the 'king's' cell. Cp. Shakesp. *Hen. V.* i. 2. 196 'the tent royal of their emperor.' *densae miscetur*, 'throng in swarms.' Cp. l. 311. For *vocant* see on 3. 194.

77. *nactae*, sc. *sunt*. Cp. 3. 235, 271. *campos patentes*, i. e. the clear unclouded sky, which is their battle-field.

79-81. *orbem*, 'mass.' *glandis*, the partitive gen. after *tantum*, 'so thick a shower of acorns.'

82, 83. *ipsi*, i. e. the 'kings' (l. 68). *ingentes animos*, &c., 'a giant spirit in a pigmy breast' (Blackmore).

84, 85. *usque adeo*, &c., 'resolute to the last not to yield,' lit. 'to that point, till,' &c. *gravis victor*, 'the victor's ponderous arm' (R.), i. e. a crushing defeat. Cp. 'gravis ictu . . . viator,' *A.* 5. 274. The indic. *subegit* denotes the fact, viz. the result of the battle, not purpose, which would require *subegerit*.

86, 87. Note the humorous contrast between these lines and the preceding high-flown description of the fray. 'All these mighty passions and fierce conflicts a handful of dust allays.'

89, 90. *deterior*, 'inferior' in appearance, as described in ll. 91-94. Daubeny, in his *Husbandry of the Ancients*, observes that there is 'no foundation for this distinction, and ancient writers may have confounded the drone with the queen bee, which is distinguished by its more brilliant colour.' *prodigus obsit*, 'do harm by wastefulness,' being useless, and yet consuming the store of honey. *vacua*, 'cleared' of his rival, = 'let him lord it all alone.'

91. *squalentibus*, 'rough,' i. e. with golden scales (l. 93, and see note on l. 13). Cp. 'tunicam squalentem auro,' *A.* 10. 312.

92-94. For *meliôr*, *in arsi*, see 3. 118 n. *inglorius*, 'unrenowned,' being ill adapted for fighting, because of his unwieldy frame.

95, 96. *binae*, the predicate, sc. *sunt*. *turpes horrent*, 'are rough and unsightly' (l. 93).

97. The inferior sort are compared to a traveller begrimed with dust, the words *et sicco . . . ore* being added merely to complete the description. [Columella, quoting the entire sentence, 'pulvere . . . viator,' adds 'deterior sordido sputo similis'; but it is not necessary to suppose that this is what Virgil himself intended.]

98. *auro et guttis* = *aureis guttis*, a hendiadys, like 'pateris et auro,' 2. 192, where see note. *paribus*, 'even,' i. e. symmetrical. Cp. 'paribus nodis,' *E.* 5. 90 (C.).

100. *hinc*, from the produce of these bees, cp. l. 55. *tempore*



**certo**, 'in due season,' the '*duo tempora messis*,' spring and autumn, l. 231. For *caeli tempore* see on 3. 327.

101, 102. **premes**, 'strain.' **nec tantum**, &c., 'not so sweet as clear,' = 'not only . . . but,' &c., the emphatic point being its clearness and mellowing properties when mixed with wine. This mixture was called *mulsum*.

103-148. *If your bees take to roving, clip the wings of the 'king,' and they will stay at home. You should plant a garden near the hive, well stocked with flowers and sweet herbs, and carefully watered.*

*Had I time and space, I would fain treat of gardens and the culture of various trees and flowers. I once knew an old man of Tarentum, who had planted a garden in a neglected plot of ground. There he reared his fruits and flowers and vegetables, as happy as a king. All his produce was first in its season, his honey earliest and most abundant; his fruit-trees were all productive; elms and larger trees he would transplant when full grown. But I must leave this theme to other hands than mine.*

103, 104. **incerta**, 'aimlessly.' **contemnunt**, 'scorn,' i.e. neglect to make honey. **frigida** (*prolepsis*), 'to grow cold' in their absence; the opposite of '*fovere larem*,' l. 43.

106-108. **tu** emphasises the command, as in ll. 45, 62. Cp. 3. 73, 163 n. Here it may be rendered 'all you have to do is,' &c. **castris**, &c., another bold military metaphor (see ll. 70-76), in allusion to the striking of the standards before marching out of camp.

109. **croceis** = 'gay,' of various colours. **halantes**, intransitive, occurs only here and in *A.* 1. 417 '*sertisque recentibus halant*.'

110, 111. **Priapus** was worshipped at Lampsacus on the Hellespont. His statue, armed with a willow cudgel, was placed in gardens. **furum** and **avium** are objective genitives, 'against thieves,' &c. Cp. l. 184. **tutela Priapi** = *custos Priapi*, abstract for concrete, like '*ferri rigor*,' l. 143. Cp. the Homeric *βίη Ἥρα-κληείη*, 'the might of Gabriel,' Milton, *P. L.* 6. 345.

112-114. For **ipse**, denoting urgency, see on 3. 395. Everywhere in the Georgics hard work and personal attention to details is enforced (1. 45, 65, 145, &c.; 2. 61, 236, 397-402). **tecta**, the hives. **cui talia curae**, i.e. the bee-master, if he is in earnest about his charge.

115. **plantas**, 'suckers.' The process is described in 2. 23, 79, and the mountain pine (*abies*) is mentioned (2. 67) among the trees propagated by this method. **amicos . . . imbres**, 'shed kindly showers' upon them from the watering-pot. For this construction of *irrigare* (usually with acc. of the soil watered, as *prata*, &c.), cp. *A.* 1. 691 '*per membra quietem irrigat*.'

117. *vela traham* = *contraham*, 'were shortening sail,' a naval metaphor, as in 2. 41-44. The present subj., with the imperf. *cane-rem* in apodosis, adds vividness to the picture, as much as to say—'You see me furling my sails and speeding shoreward; if it were not so, I would sing,' &c.

119. *biferi*, i. e. twice a year. *Paestum*, or Posidonia, in Lucania was famous for its roses. Cp. Ov. *Met.* 15. 708 '*tepidique rosaria Paesti*,' Propert. 5. 5. 61 '*odorati . . . rosaria Paesti*.'

120-122. *intuba*, the garden endive, not the wild succory 'with its bitter fibres,' mentioned in 1. 120. *potis rivis*, 'the streams they drink.' *tortus*, 'trailing.' Keightley thinks the 'serpentine cucumber,' long-shaped and swelling like a gourd, is here intended. *sera comantem*, 'late flowering.' For the adverbial neut. acc. see on '*acerba sonans*,' 3. 149.

123, 124. *acanthi*, 'bearsfoot,' a garden plant (*E.* 3. 45), to be distinguished from the prickly acanthus (*Acacia Mimosa*) mentioned in 2. 119. *pallentes*, the *hedera alba* (*E.* 3. 39), with white-edged leaves and a yellow blossom. *myrtos*, &c., cp. '*litora myrtetis laetissima*,' in allusion to the story of Venus (*Anadyomene*), who is said to have covered herself with myrtle boughs, after rising from the sea foam (*E.* 7. 62).

125. *Oebaliae* = *Tarenti*, from Oebalus, a legendary king of Laconia, whence Tarentum was colonised. Cp. '*Lacedaemonium Tarentum*,' Hor. *Od.* 3. 5. 56. [For the other reading *arcis*, with *Oebaliae* in attribution, see Various Readings.]

126. *niger*, either on account of its depth or because it was shaded by trees. Cp. Propert. 3. 33. 67 '*umbrosi subter pineta Galaesi*.' Martial (12. 63. 3) calls it '*albus*,' perhaps in reference to the supposed derivation of its name from *γάλα*, 'milk.' It is now the Galeso.

127. *Corycium*, 'of Corycus,' near a mountain range of the same name in Cilicia. *relicti*, 'neglected,' waste land.

128, 129. *iuvencis*, probably the dative, = *arando*, i. e. corn-land as distinct from pasture-land (*pecori*). Cp. '*facilem pecori*,' 2. 223. *seges*, 'soil,' as in 1. 47.

130. *hic* is usually taken as the pronoun, but it may be an adverb, = 'on such a soil as this,' explained by *in dumis* following. *rarum*, 'at intervals,' thinly planted. *holus*, 'garden stuff,' round which flowers were set to make a border.

131. *verbenas*, 'vervain'; properly a general term for consecrated herbs (*E.* 8. 66). *premens*, 'planting'; so '*virgulta premes*,' 2. 346. *vescum*, probably 'lean' or 'meagre,' though commonly referred to the small seeds of the poppy. See note on 3. 175.

132. *regum . . . animis*, lit. 'matched by his spirit the wealth of kings,' i. e. he felt as proud as a king of his small domain (C.).

134. *carpere* (also *abundare* in l. 140), is better taken as the historical infin. than as depending on *primus* (K.).

137. *comam*, 'flower.' Cp. '*comantem*,' l. 122. *mollis*, 'tender' or 'delicate.' For derivation see note on 2. 12. *tondebāt* lengthened in *arsi*, like '*aberāt ipsae*,' *E.* 1. 39. But the *-at* of the imperf. was originally long.

139, 140. *apibus fetis*, 'brooding bees.' *cogere pressis*, &c., 'force from the squeezed combs,' not 'strained,' like '*premes*' in l. 101, which would hardly apply to the combs.

142, 143. in *flore novo*, 'in early bloom,' indicates the flowering time. Cp. '*tenera in herba*,' l. 112. *pomis*, i. e. the promise of fruit in the blossoms, to be fulfilled in its season. *matura* more naturally goes with *poma* than with *arbos*, as C. takes it. *tenebat*, 'retained,' none being unproductive.

144, 145. in *versum distulit*, 'planted out in rows,' i. e. transplanted them; cp. '*digesta*' in 2. 267. *seras* implies that they were full-grown, when transplantation would be difficult. The same idea is conveyed by *eduram* (intensive form, like *egelidus*), and the descriptive phrases that follow. *pruna*, either 'sloes,' the natural fruit of the thorn, or 'plums,' engrafted on it.

147, 148. *equidem*, repeated from l. 116, where the digression begins. *haec*, 'these themes.' *spatiis iniquis*, 'unkind,' i. e. 'narrow limits' of the prescribed subject. *aliis*, &c. Following Virgil's suggestion Columella took the subject of gardening for his tenth Book, written in verse, which begins thus:—

'Hortorum quoque te cultus, Silvine, docebo,  
atque ea quae quondam spatiis exclusus iniquis  
Vergilius nobis post se memoranda reliquit.'

149-218. *Next I will tell of the nature and habits of bees, the gift of Jove himself. They hold everything in common, offspring and habitation, institutions and laws. Each has his allotted labour, some gathering food abroad, others busy within the hive in their several functions. Like the Cyclopes at their forges, all, old and young, are hard at work from early morn till eventide. In stormy weather they do not fly far afield, but remain near the hive, often carrying ballast. Bees do not propagate their young, but gather them from leaves and flowers. They are prodigal of their lives, and live but for a short space; yet the race remains unbroken. No nation is so loyal to its sovereign; in him their social polity is centred; him they guard at the hazard of their lives.*

149. *nunc age*, interjectional, — 'to proceed,' another Lucretian

phrase (ll. 51, 61; 3. 103, 250). *naturas*, 'natural powers' of various bees.

150. *addidit*, 'bestowed,' as something they had not before possessed. *pro qua mercede*, lit. 'to obtain which reward,' as if the bees acted with the object of being thus rewarded; the fact of course being that Jove granted them this boon as a recompense for their kindly offices.

151, 152. The *Curetes* were priests of *Cybele* (l. 64 n.), who are said to have made a clashing noise with cymbals, in order to drown the cries of the infant *Jupiter*, lest his father *Cronos* should find and devour him. The bees, attracted by the sound, fed him with their honey. *Dictaeo*, of Mount *Dicte* in *Crete*, where *Jupiter* was hidden in a cave by his mother.

153, 154. *solae* is not strictly true, since ants and other insects have a society of their own. The alleged provident habits of the ant are recognised by *Virgil* himself, l. 186. *consortia*, &c., 'united' so as to form a city. *magnis*, an epithet of dignity, 'the majesty of law' (C.). See the passage from *Pliny* quoted on l. 5.

155. *certos penates*, 'settled abode.' Cp. '*lare certo*,' *Hor. Epist.* i. 7. 58.

157. *in medium*, 'for the common stock,' as in l. 127.

158, 159. *victu*, the usual contracted form of the dative in *Virgil*. Cp. l. 198 '*curru*,' *A.* i. 156 '*venatu invigilant*,' *A.* 9. 602. *exercentur agris*, 'ply their tasks afield' (*Rhoades*). *saepa domorum* = 'fenced dwellings'; cp. '*strata viarum*,' *A.* i. 422, '*tecta domorum*,' *A.* ii. 882.

160. The 'tear of *narcissus*' is a clear gum that oozes from the flower; so *ἀνθέων τὰ δάκρυα*, *Arist. Hist. An.* 9. 40. For *gluten*, 'bee-glue,' see on l. 40.

162-164. These lines, with ll. 167-169, are nearly repeated, *A.* i. 430, &c., in the simile beginning '*Qualis apes aestate nova*,' &c.

164. For the initial spondee, here expressing the idea of close packing, cp. l. 196, also 3. 317, 375.

165. *ad portas* with *custodia*, = whose lot is to keep watch (*custodiam exercere*) at the gates. *sorti* is probably the regular dative, 'as their allotted task,' but it may be the old ablative form, which occurs also in *Livy*.

166. *aquas . . . coeli*. For the bees' dislike and avoidance of rain see ll. 191, 192.

167, 168. *aut . . . aut* = *alii . . . alii*, from '*sunt quibus*,' l. 165. *ignavum pecus*, 'a lazy herd.' Cp. 'the lazy yawning drone' in the passage of *Shakspeare, Hen. V.*, referred to in the note on l. 5.

170-175. Most of this description is repeated in *A.* 8. 424, &c.,

where the Cyclopes are represented as forging armour for Aeneas. The concluding lines are the same as here, 'ventosis' being substituted for *taurinis*, and 'antrum' for *Aetna*. *massis*, probably 'lumps of ore' (C.). *properant*, 'forge with speed.' The industry of the Cyclopes is the sole point of comparison with the work of the bees, the rest being merely pictorial. *lacu*, 'trough' or 'tank.' *in numerum* (as in *E.* 6. 27), 'in measured time.'

177. *Cecropias* = Attic, from Cecrops, a mythical king of Athens. The honey of Mount Hymettus was celebrated. Cp. l. 270. *habendi*, 'of getting' honey.

179. *munire*, 'to build,' like a walled town. *daedala* 'curiously wrought.' Cp. '*daedala tellus*,' *Lucr.* i. 7.

180. *multa nocte*, 'late at night.' But, as Keightley observes, bees do not venture out after dark.

182, 183. *glaucae*, 'pale green,' the colour of the willow leaf. Cp. 2. 13 n. For *casiam*, see on l. 30. *ferrugineos*, here 'purple' or 'deep red.' Cp. '*suave rubens hyacinthus*,' *E.* 3. 63. Properly it denotes the colour of iron rust (*I.* 467).

184. *operum*, 'from toil,' the objective genitive (l. 110 n.).

187, 188. *corpora curant*, a regular phrase, = 'refresh themselves' after their day's work. *mussant*, 'hum,' Gk. *μύζειν*. *oras* 'the entrances,' as in l. 39.

190. *in noctem*, 'far into the night.' *sopor suus*, (l. 22) 'welcome sleep,' which they have earned by labour and may therefore claim as 'their own.'

191-193. *stabulis*, for hives, as in l. 14. Cp. '*praesepibus*,' l. 168. *credunt caelo*, 'trust the (dubious) sky,' when rain is threatening. See l. 166. *circum*, 'round about,' near home.

194-196. *lapillos*, &c. This statement is taken from Aristotle, *H. A.* 9. 40. Pliny also says, *Nat. Hist.* ii. 10, '*si cooriatur procella, apprehensi pondusculo lapilli se librant*.' The spondee *tolunt* expresses the effort of rising with the load of ballast. See l. 164 n. *inania*, 'airy,' 'unsubstantial.'

197, 198. *adeo*, 'especially,' emphasising the pronoun. See on 'tuque adeo,' l. 24. For *concubitu*, dative, cp. l. 158 n. *segnes* (proleptic) gives the effect of *solvunt*, 'unnerve to languor.'

200. *ipsae*, 'alone,' i. e. without the male (C.). The Gk. *αἰνός* is similarly used. Aristotle and Pliny attest the notion that young bees are found on certain flowers.

201, 202. *Quirites*, as if the bees were 'citizens' of a commonwealth, such as that of Rome. *sufficiunt*, 'supply' to fill vacant places. Cp. '*suffice prolem*,' 3. 65, also the term '*consul suffectus*.' *refingunt*, 'form anew,' or 'repair.' [See Various Readings.]

204, 205. *attrivere, dedere*, present perfects (3. 246) = 'have been known to,' &c. So '*rupere*' l. 213. *ultro*, 'willingly' or 'freely,' from the idea of going beyond (*ultra*) what is expected. Cp. ll. 265, 530.

206, 207. *ergo*, &c., i. e. though the individual bees (*ipsas*) are subject to accidents and short-lived, yet the *race* is permanent. *exciat*, 'awaits,' i. e. is destined for them. For the common omission of *quam* after comparatives cp. *E.* 3. 105 'tres . . . non amplius ulnas,' *A.* 1. 683 'noctem non amplius unam.'

209. The term '*Fortuna urbis*' was used to designate the national destiny of Rome. Virgil here uses it in reference to the bees, as he had spoken of '*Quirites*,' l. 201.

210, 211. *non sic*, i. e. 'not so much.' The mention of Egypt was doubtless suggested by the recent defeat of Antony with Cleopatra. *ingens Lydia* refers to the earlier dominion of Croesus, under whom Lydia was really a 'great empire.' The *Hydaspes* was a tributary of the Indus, not a Median river, so that the geography is, as usual, vague. Cp. l. 290; 2. 172, 465.

213, 214. For tense of *rupere* see on l. 204. *fidem*, 'bond of fealty' (Rhoades). *mella* here = 'cells,' as shown by *constructa*. *crates favorum*, 'wattled combs,' from their basket-like form. C. quotes Pindar, *Pyth.* 6. 54 *μελισσᾶν τρητὸν πόνον*.

215-218. Cp. Pliny, *N. H.* 11. 17 '*Mira plebi circa regem oboedientia*. Cum procedit, totum examen circa eum globatur, cingit, protegit . . . Ipse opera intus circuit, similis exhortanti . . . Fessum umoris sublevant.' This last fact is also attested by Aristotle.

219-227. *Hence some have deemed them to be inspired by the Divine Mind that pervades the universe, whence all living creatures draw their origin and whither all at last return.*

220-222. This doctrine, derived from Pythagoras, is expounded at length by Anchises to Aeneas in *A.* 6. 724-746. In that famous passage, the 'spirit that inly nurtures' all things, known as *Anima Mundi*, is the *divina mens* here, and the *haustus aetherios* 'draughts of (fiery) aether,' are referred to in the Aeneid, as '*aetherium sensum atque aurai simplicis ignem*.' It should be observed that Virgil combines, or rather confuses, two separate theories, first saying that bees especially have this divine spirit, and then alleging as a reason (*namque*) the fact that all creation is pervaded with it. The former doctrine, as applied to the supposed foresight of birds, he had already rejected in 1. 415. See Introduction, p. 9.

222. This line is repeated from *E.* 4. 51. For the *quē* before *tr* see on 3. 385. *caelum profundum* is imitated by Gray in his



'azure deep of air; but **profundum** here means 'lofty,' just as *altus* signifies both 'deep' and 'high.'

223, 224. **hinc**, &c., 'from this source' animals 'derive their subtle lives.' **tenues**, because consisting of the 'fiery aether.'

225. **scilicet**, 'furthermore,' lit. 'to wit,' (*scire licet*). For its various senses see 1. 282, 493; 2. 61, 245; 3. 266. **huc**, 'to it' again. Observe the threefold cumulative repetition of the prefix **re-**.

227. **sideris in numerum**. Kennedy is perhaps right in rendering this expression 'into the cluster of a constellation,' i.e. to form one of the stars comprising it. Otherwise it is explained to mean 'into the rank' or 'position of a star,' like 'parentis numero' = *loco* in Cicero. In either case the allusion is to the theory that each planet is animated by a separate soul (C.). **succedere**, 'take their place aloft,' *sub* expressing upward motion as in l. 385.

228-250. *Before taking the honey, rinse your mouth with water and smoke the hive. This may be done twice a year, in springtime and autumn. Bees are angry creatures and their sting is dangerous. If you spare some of the honey for their winter store, still fumigate the hive, and cut away the empty combs, which harbour vermin. The more honey you take, the harder your bees will work to replace it.*

228. **sedem augustam**, 'their imperial abode.' The epithet is in keeping with the assumed dignity of the subject. [For the other reading *angustam*, see Various Readings.]

229, 230. **relines**, 'unseal,' properly used of opening wine jars closed with pitch. Cp. Hor. *Od.* 1. 20. 3, 'Sabinum . . . quod ego ipse testa conditum *lèvi*.' Taken with **sedem** and **mella** it forms a zeugma = 'open the dwelling and remove the honey.' **sparsus**, in middle sense, 'sprinkle and rinse your mouth with a draught of water.' The object was to sweeten the breath. Cp. 'ora fivent,' 2. 135. **sequaces**, 'searching' every corner of the hive to drive out the bees.

231. **cogunt**, sc. the bee-keepers, 'gather the teeming produce.' **fetus** is used in a general sense, and **messis** is transferred from corn crops to honey. The Pleiades rose in May and set in November (1. 221 n.).

232, 233. **Taygete**, like 'Maia' in 1. 225, represents the constellation. **honestum**, 'comely.' Cp. 'caput honestum,' 2. 392. **spretos reppulit**, 'has spurned in scorn,' springing upwards into the sky. Cp. Hor. *Od.* 3. 2. 24 'spernit humum fugiente penna.' **Oceani amnes** are the Homeric *Ἰονεῖοι ποταμοί*.

234, 235. The sun does not really enter the sign of the Fish until February; long after the setting of the Pleiades (1. 231 n.). But

**Piscis** represents the winter season generally, which the Pleiades escape by setting. **tristior**, 'in sullen mood,' indicating reluctance.

236-238. These lines refer back to l. 230, giving the reason why the precautions there prescribed are necessary. **modum supra**, 'unbounded.' **morsibus** is a poetical licence for *aculeis*, rather than a mistake arising from ignorance. **animas . . . ponunt**. This is a popular belief, said however to be erroneous.

239. **metues**, sc. *apibus*, i. e. if you are considerate enough to leave them a store of honey for the winter. **parces futuro**, 'deal gently with their future' (C.).

240. 'Pity their bruised spirits and shattered fortunes.' The 'pity' is for what would have been their condition, had the honey not been spared.

242. **ignotus**, like *λαθών*, 'unobserved.' **adedit**, a perfect of custom (present perfect) as in ll. 204, 213.

243. **steliō**, 'newt,' a disyllable, by *synizesis*. Cp. 'parietibus,' l. 297, 'fluviorum,' l. 482, also *ariete*, *abiēte*, &c.

243. **blattis**, probably 'cockroaches.' The phrase **congesta cubilia blattis** may = 'beetles in their crowded lairs,' lying closely packed together. Or **congesta** may be taken as a verb, sc. *sunt*, the construction with **adedit** being resumed in the next line.

244. The epithet **immunis** was properly applied to citizens who avoided the performance of public duties (*munera*), and is significantly applied to the drones, as non-workers.

245. **imparibus armis**, dative, referring not to the superior strength of the hornet, but to the inferior forces of the defending bees.

246, 247. **tiniae**, nom. pl. in apposition. The order of words is the same as in 'ignavum fucus pecus,' l. 168. The story of Arachne, defeated in a spinning match with Minerva and changed by that goddess into a spider, is told by Ovid, *Met.* 6. 1, &c.

249. **incumbent** = 'strive,' and therefore takes an infinitive. See on 'accingar dicere,' 3. 46. **sarcire** 'repair,' used of buildings, as in the legal phrase *sarta tecta*. Cp. Columella, 9. 14 '[Apes], cum fuci aliquam partem cibarium absumunt, sarciendo fiunt agiliores.'

250. **foros**, 'rows of cells,' or 'galleries'; also used of gangways in a ship and rows of seats in a theatre. **floribus horrea texent**, 'weave their garners with flowers,' i.e. the pollen obtained from flowers, the use of which is described in l. 39, where see note.

251-280. *The symptoms of disease are change of colour, sluggishness and torpor, and prolonged humming. For remedies apply burnt galbanum, honey flavoured with galls or roseleaves, must of wine,*



*raisins, thyme, centaury, and the roots of the 'amellus' flower boiled in wine.*

251, 252. As in l. 67 ('sin exierint' &c.), *si* has no regular apodosis. The sense of one is conveyed in l. 264, after the long description of symptoms, i. e. 'if your bees fall sick (as you may know by the following signs . . .) I will tell you the proper remedies.' *nostros* emphasises the fact that bees are like human beings in their diseases as well as in their other qualities. *vita* is the law of existence, which makes them thus liable.

253, 254. *iam*, 'by this time' = 'soon,' in the earlier stages of disease. For *continuo* see on ll. 53, 69. *alius*, 'different' from what it was in health, i. e. 'changed.'

255, 256. *luce carentum*, a Lucretian phrase for the 'dead.' Cp. 'cassum lumine,' *A.* 2. 85, and the Greek expressions *φῶς ὀρᾶν*, *βλέπειν*, &c., denoting life. *exportant*, the regular term for carrying out the dead (also *efferre*, Grk. *ἐκκομίζειν*). So Aristotle says *ἐκκομίζουσιν ἔξω (τὰς ἀποθνησκούσας)*, and Pliny 'defunctos proferunt funerantiumque more comitantur exsequias.'

257. *pedibus conexae*. This clustering is not necessarily a symptom of disease, as it is observed in the case of ordinary swarming,—'pedibus per mutua nexis,' *A.* 7. 66. Aristotle, however, mentions it as an unfavourable sign, *H. A.* 9. 40.

258, 259. *clausis* merely means that they remain in the hive, = *clausae*. *contracto frigore*, 'pinching cold,' cause put for effect, like 'frigora concreta,' 2. 376.

260. *tractim*, 'with long drawn (droning) hum.'

261-263. Partly borrowed from Homer, *Il.* 14. 394, &c. Note the accumulation of similes derived from wind, water and fire, all expressing sound. For *quondam*, 'sometimes,' see 3. 99 n. *stridit*, from older form *stridēre*. So 'effervēre,' l. 556, 'fervēre,' 1. 456. *rapidus*, 'glowing,' from *rapere*, heat being produced by quick motion. Cp. l. 425, 'rapido aestu' *E.* 2. 10. also 1. 95.

264. This passage (as far as l. 280) is reproduced almost *verbatim* by Columella, 9. 13. *hic*, 'now,' i. e. at this crisis. *iam*, 'at once.' *galbaneos odores*, like 'croceos odores,' 1. 56. For *galbanum* see on 3. 415.

265, 266. *canalibus*, probably abl. 'by reed-pipes,' used to introduce honey into the hive. *ultro* (l. 204 n.), 'even inviting,' lit. going so far as to invite. *fessas* = 'sick,' cp. Greek *κάμνειν*.

267. *tunsum gallae saporem*, for *tunsae*, &c., the adj. being transferred from one noun to the other (called *hypallage*). Cp. l. 415.

268. For the older ablative *igni* see on l. 165. *pinguia*, 'thickened' by boiling. New wine (*mustum*) boiled down to a

syrup was called *defrutum*. The process is described in 1. 295 'aut dulcis musti Vulcano decoquit umorem' [-*frutum* is akin to our word *broth*].

269. The 'Psithian' is an unknown Greek wine mentioned in 2. 93 in connexion with *passum*, 'raisin wine,' from *pandere*, i. e. grapes spread out to dry. Here *racemos* stands for the wine made from the 'clusters.'

270. *Cecropium*, from Mt. Hymettus. See note on 1. 177. *centaurea*, 'centaury,' the herb applied by Chiron the Centaur to the wound caused by the poisoned arrow.

'Ipse tamen lectas Pagasæis collibus herbas  
temperat, et varia vulnera mulcet ope.'

Ovid, *Fasti* 5. 397.

271. *amello*, 'starwort,' a species of *aster*. For the dative by attraction see on 'asilo,' 3. 147 n.

273. *caespite* = 'root,' properly the turf or clod surrounding the root. *silvam*, 'growth' of flowers, as in 2. 17 of leaves. Cp. also 1. 76, 152.

274. *ipse*, the central 'disk' or *corolla* of the flower, as distinguished from its petals. For this distinctive use of *ipse* see 3. 129 n.

275, 276. *subluceat* indicates the tinge of purple showing beneath the darker violet hue. *nexis torquibus*, 'garlands' or 'fillets wreathed' of this flower.

277, 278. *tonsis*, 'grazed' by cattle. Cp. 'tondent dumeta iuveni,' 1. 15. *Mella* was a small town in Virgil's native district of Mantua.

279. *odorato*, having a fragrant scent or *bouquet*. C. compares the Greek expression *oĩvos ávθοοσμίας*.

281-314. *If your stock of bees should fail, I will tell you a method of repairing it, much practised in Egypt. Beat a bullock to death in a closed chamber, and leave the carcass there covered with sweet herbs. Do this in early springtime; then, as the flesh putrefies, bees will breed therein and finally burst forth in swarms.*

281, 282. *si defecerit, nec . . . habebit*, 'if your stock has (already) failed, and you have not (now) the means of renewing it.' For the change of tense cp. 'collegerit . . . rumpent,' 3. 327, 328. *novae* with *revocetur* makes a pleonasm, the sense being either 'restore' the old stock, or 'provide' a new one. Virgil mixes the two expressions. For *revocare*, 'restore,' cp. 'revocato a sanguine Teucris,' *A.* 1. 235.

283. *Arcadii magistri*, Aristaeus, whose story is the subject of the long episode beginning at 1. 315. *pandere*, the infinitive instead of the usual gerund. See note on 'tempus tegere,' 1. 213.

284. *caesis iuvencis*. Hence the popular epithet *βουγενεῖς* applied to bees, according to Varro, who also quotes from an epigram by Archelaus the phrase *βοὸς φθιμένης πεποτημένα τέκνα*. This strange theory of the generation of bees may have originated from the fact of swarms being sometimes found in carcasses of animals. Cp. the story of Samson, *Judges* 14. 12, &c. It seems to have been generally believed in ancient times. Ovid, *Met.* 15. 302, states it as a well-known fact, '*cognita res usu*.'

285. *insincerus*, 'corrupted,' 'putrid'; almost a solitary instance of the word. [*sincerus* = 'clean,' 'healthy' (cp. '*pars sincera*,' Ov. *Met.* 1. 190), from root *sem-* in *sem-cl*, *sim-plex*, &c., Greek *δμ-οῦ*, *ἄμα*, Wharton.] *altius*, 'far back,' a metaphor from tracing a river up to its sources.

287, 288. *Pellaei* = Egyptian, in reference to the conquest of Egypt by Alexander of Macedon, of which Pella was the capital. Hence Juvenal calls him '*Pellaeus iuvenis*,' *fortunata*, because of the fertility of its soil. *Canopus* was a town situated upon the Delta of the Nile. *effuso . . . flumine*, spreading into a lake after the inundations.

289. *phaselis*, boats made of papyrus, or according to Juvenal, 15. 127, of earthenware, and shaped like a bean pod, *phaselus* (1. 227).

290. *Persidis*, apparently, by a stretch of geography (1. 211 n.), meant to include Syria and Arabia and the countries on the eastern frontier of Egypt. *urget*, 'presses,' i.e. borders close upon. C. compares Aesch. *Agam.* 1004 *γείτων δμότοιχος ἐρείδει*.

291-293. For the varying order of these lines in the MSS. see Various Readings. If all the three be retained, there is certainly a redundancy of description. *harena* = 'soil' generally, and is here used even of the rich alluvial mould left by the overflowing river. *coloratis*, just as we use the term 'coloured' in speaking of negroes. *Indis*, put vaguely for Ethiopians in the interior of Africa. So Procopius in his Sixth Book describes the Nile as ἐξ Ἰνδῶν ἐπὶ Αἰγύπτου φερόμενος.

294. *iacit = ponit*, 'reposes confidence of welfare.' *arte*, the 'method' about to be described.

295. *ipsos in usus*, 'for this very purpose.' Cp. *A.* 4. 647 '*non has quaesitum munus in usus*.' Some natural recess, 'small' in itself, is to be further 'reduced' or 'confined' by building walls round it, so as to form a kind of vaulted chamber (K.).

296-298. *imbrice tecti* = 'tiled roof.' *Imbrex* is properly a hollow convex tile, placed over the interstices between the flat tiles (*tegulae*), to let the rain run off; hence its name. For the scansion

of *parietibus* see on 'stelio' above, l. 243. *a ventis*, 'facing the four winds' or quarters, the direction being defined from the spectator's point of view. So *a latere, a tergo, &c. obliqua*, falling slantwise, so as to avoid a glare of light.

299, 300. *bima . . . froute*, i. e. fully two years old, and with horns already grown (C.). *spiritus oris*, &c. i. e. his mouth is 'plugged,' so as to stop the breathing.

301, 302. *multa reluctanti*, 'in spite of his many struggles' (K.). *perempto* does not strictly denote past time with regard to the principal verb *solvuntur*, since the animal is killed *by* (not *after*) the 'pounding' process. See note on 'satis dentibus,' 2. 141, also 3. 348. *integram*, as in *E.* 4. 5, *Lucr.* 1. 296 '*integros accedere fontes*'; but the *e* is usually short. *viscera*, 'flesh' (3. 559 n.).

304. The 'thyme and cassia' are put there to keep the carcase sweet, and because bees are fond of these herbs. Cp. ll. 181, 182. For *casias* see on l. 30.

305, 306. *zephyris . . . undas*, when the ice thaws in the rivers and the warm wind breaks it up. *rubeant*. The subjunctive denotes purpose, i. e. you must mind and do all this before the spring has fairly set in. For *rubeant* cp. '*vere rubenti*,' 2. 319.

307. *garrula*, 'twittering.' *tignis*, &c. Cp. *Ovid, Fast.* 1. 157, 158 '*hirundo . . . luteum celsa sub trabe ponit opus*.'

308, 309. *teneris*, 'softened' by the pounding. *visenda modis miris*, 'wondrous to behold,' a Lucretian expression (1. 477 n.).

310, 311. *pedum*, a Greek construction for the usual ablative. Cp. '*orba pedum*,' *Lucr.* 5. 840. *miscentur*, 'swarm,' as in l. 76. *magis magis*, like the Greek *μᾶλλον μᾶλλον*.

313, 314. *erupere*, the perf. denoting instantaneous action, = 'see they burst forth.' Cp. 3. 228. *pulsante*, 'rebounding' Or 'propelling' the arrow. *leves*, 'nimble,' as light skirmishers. For the Parthian bowmen cp. 3. 31 n.

315-386. *Who first taught mankind this remedy? The shepherd Aristaeus, having lost his stock of bees, stood at the source of the Peneus and complainingly besought his mother Cyrene to aid him. She heard his cry, sitting with her nymphs beneath the river, and bade him descend to her chamber, where he viewed with wonder the mighty rivers of the world at their sources. Then, after feasting, accompanied by prayers and libations, Cyrene began her counsel.*

For the following episode, substituted for the original passage in praise of C. Gallus, see Introduction, p. 16, and footnote on p. 13. The story is told, very briefly and with some variations, by *Ovid, Fasti*, 1. 363, &c. The source whence it was derived is unknown.

315. *extudit*, 'wrought,' i. e. invented; lit. 'hammered out' as on an anvil. Cp. 1. 133 n.

316. 'Whence did this new adventure of mankind take its rise?' i. e. who was it that taught men to enter on this new path of adventure?

317. *Aristaeus*, 'cultor nemorum' (1. 14) was the son of Apollo by the nymph Cyrene, or according to another account the son of Liber (Bacchus). The river Peneus flows through the vale of Tempe from Mt. Pindus to the Aegean Sea.

319. *caput* and *extremi* both indicate the source of the river. *sacrum*, a common epithet of the sources of streams, as the abode of their presiding deities. Cp. Hor. *Od.* 1. 1. 22 'ad aquae lene caput sacrae.'

323-325. Apollo is called *Thymbraeus* from his temple at Thymbra in Troas (*A.* 3. 85). *quo tibi*, &c. Cp. *A.* 2. 595 'quonam nostri tibi cura recessit?' *aut* is better left untranslated. *caelum*, i. e. divine honours after death, since he was the son of a god.

326-328. *hunc . . . honorem*, 'this crown of my mortality' (C.), referring to agriculture generally as the next line shows. Cp. 'divini gloria ruris,' 1. 168. The art of bee-keeping is of course included. For *extuderat* see above, 1. 315. *te matre*, 'with thee for my mother,' a goddess, who might have saved me from this misfortune.

329-331. *felices*, 'fruitbearing.' Cp. 'ramis felicibus,' 2. 81. *Felix* is from the same root as *fe-tus*, *fe-mina*, &c. (1. 54 n.). *inimicum ignem*, like *δῆϊον πῦρ* in Homer. *molire*, 'wield,' expressing strong effort (1. 329). For the construction with *in vites*, cp. Ovid, *Fasti* 3. 35 'ferrum molitur in illas' (*arbores*).

333, &c. This passage is imitated from Homer, *Il.* 18. 35, &c., where Thetis hears the cry of her son Achilles, *ἡμῖν ἐν βένθεσσιν ἄλδς παρὰ πατρὶ γέροντι*. Then follow the names of her attendant nymphs, most of which are different from those here given. *thalamo sub*, perhaps 'beneath the roof of her chamber' (C.), but it may be a condensed expression = *in* her chamber *under* the river-bed.' Note the position of *sub* after its case and cp. 'specula de montis,' *E.* 8. 59.

334, 335. For the 'Milesian' wool see on 3. 306. *hyali colore*, 'hue of glassy green' (*ὑαλος* = 'glass'). *saturo*, strictly applicable to *vellera* rather than to *colore*, denotes a rich deep colour.

336, &c. Some of these names seem to have been invented by Virgil, nor do all of them represent water-nymphs, e. g. *Drymo* (*δρῦς*), *Phyllodoce* (*φύλλον*), &c. Note the *quē* lengthened before the double consonant *x*; similarly before *z*, 'Euriquē Zephyrique,' 1. 371. Cp. also 1. 222, 3. 385.

337. *caesariem effusae*, another instance of the use of the passive part. in a middle sense (3. 307 n.) 'having' or 'with their bright hair streaming over their white necks.' The construction occurs in an almost endless variety of forms; the instance most nearly parallel to the one before us is that in *A.* 2. 273 (of the body of Hector dragged round the walls of Troy) 'perque pedes traiectus lora tumentes,' i. e. 'having thongs passed through his swollen feet.'

[338. Inserted here from *A.* 3. 826, where it occurs in a list of sea deities, being borrowed from Hom. *Il.* 18. 39, 40 Θάλειά τε, Κυμόδοκῃ τε, Νησαίη Σπειώ τε.]

340. For *Lucina*, the goddess of child-birth, see on 3. 60.

342-344. *auro*, 'decked with gold,' the general idea of ornament being supplied from *incinctae*. For *Ephyrē atque* cp. 3. 60, 155 n. *Asia*, properly restricted to the district about the river Cayster in Lydia (1. 383 n.). *tandem*, i. e. after a long day's hunting.

345, 346. *curam* refers to the vigilance of Vulcan in respect of his wife, which Mars rendered 'fruitless' by eluding it. The story of Ares' intrigue with Aphrodite, the wife of Hephaestus, is told by the bard Demodocus in Hom. *Od.* 8. 266, &c. *dulcia furta*, love's 'stolen sweets.' Cp. Propert. 2. 23. 20 (where the nymphs relate similar stories) 'et canere antiqui dulcia furta Iovis.'

347. *Chao*, the primæval Chaos, according to Hesiod, *Theog.* 116 ἦτοι μὲν πρώτιστα Χάος γέμετο. *densos*, 'numerous,' Gk. *πυκνούς*.

348, 349. *fusis . . . devolvunt*, either dative, 'wind off,' from the distaff 'upon their spindles,' or ablative 'with (by means of) their spindles.' The *de* expresses downward motion, since the wool was wound off the distaff (*colus*), held up in the spinner's left hand, on to the spindle (*fusus*), held in the right hand lower down. (See *Dict. Ant.* s. v. *FUSUS*.) The process is described by Catullus, 64. 311-317. For *pensa*, lit. the portion of wool 'weighed out,' see on l. 390.

353. For *et procul*, without verb, cp. *A.* 2. 42 'et procul: O miseri quae tanta insania, cives.' *non frustra*, 'not for naught,' or 'without cause.'

354-356. *tibi, dat. ethicus*, expressing interest; 'lo! 'tis thy Aristaeus that stands,' &c. *Penēi*, contracted gen. (*synizesis*) as if from a nominative *Penēus*, of the 2nd declension. *genitoris*, the regular title of rivers, as 'pater Tiberinus,' l. 369, and 'Thybrī . . . genitor,' *A.* 8. 72. Pindar, in his 9th Pythian Ode, represents Cyrene as the daughter of Hypseus, son of Peneus. *crudelem*, predicative, 'for thy cruelty' (C.). Cp. 'astra vocat crudelia,' *E.* 5. 23.



357, 358. *huic* with *ait* (l. 359). *nova*, 'strange,' i.e. unaccustomed. Or 'fresh,' since she had already been 'exterrita' (l. 353). *illi*, emphatic, in reference to his divine origin (l. 325).

361, 362. Imitated from Hom. *Od.* II. 243:—

πορφύρεον δ' ἄρα κύμα περιστάθη οὐρεὶ Ἴσον  
κυρτωθέν.

The waters part asunder, leaving a pathway for his feet, and then form an arch over his head. *accepit*, 'welcomed him' as he entered; *misit*, 'let him pass' beneath.

364, 365. *lacus*, 'pools,' whence the rivers take their rise. *sonantes*, 'echoing' with the noise of rushing streams. *motu aquarum*, 'whirl of waters.'

367, 368. *diversa locis*, abl. of respect, lit. 'different as regards their places,' i.e. 'each in his several place.' The *Phasis* was a river of Colchis, *Lycus* of the neighbouring Pontus, both flowing into the Euxine Sea. *Enipeus*, a tributary of the Peneus.

369. For *pater* see on l. 355. Here it is used as a mark of honorary distinction. The *Anio* flows into the Tiber.

370. The *Hypanis* (Bug), was a river of Sarmatia, flowing into the Pontus Euxinus or Black Sea. *saxosus sonans*, 'with rocky roar.' Cp. 3. 350 n., also 'inexpletus lacrimans,' *A.* 8. 559. Note how the repeated *s* sounds represent the noise of rushing waters, as in *A.* 5. 866 'assiduo longe sale saxa sonabant.'

371, 372. *auratus . . . vultu*, condensed for *taurino vultu et auratis cornibus*. The 'bull face,' in representations of ancient rivers, is symbolical of strength; the horns represent their branching streams. The epithet *auratus* probably refers to the custom of gilding the horns of oxen in sacrifices and triumphal processions. See note on I. 217. For *Eridanus*, the ancient poetic name of the Padus (Po), cp. I. 482.

373. *purpureum*, 'dark blue,' transferred from the Homeric epithet *πορφύρεος*, which is generally applied to the sea in a storm. But *purpureus* is used of bright as well as of dark colours. See note on l. 54.

374. *pendentia pumice tecta*, = 'hanging roof of stone.' The pumice stone, from its lightness, was used for building arched roofs and grottoes. Cp. *Ov. Fasti*, 2. 313 'antra subit tofis laqueata et pumice vivo.'

375. *inanes*, 'idle' or 'vain,' a regular epithet of tears, which cannot remedy misfortune. Cp. 'lacrimae voluntur inanes,' *A.* 4. 449.

376, 377. *manibus*, dat., 'for (washing) the hands.' *ordine*, 'in course' of duty (C.). *germanae*, like 'sorores,' l. 351, = the

sisterhood of the nymphs. *mantelia*, Gk. *χειρόμακτρα*. *tonsis villis*, 'with shorn nap,' i. e. fine and soft. This passage is partly repeated in the description of Dido's banquet, *A.* 1. 701-706.

378, 379. *reponunt*, 'set on afresh,' in succession. See on 'epulae repostae,' 3. 527. *Panchaeis* = Arabian, from the fabulous island of Panchaea near the Arabian coast (2. 139 n.). The allusion is to the spices, for which Arabia was famous. *adolescunt*, 'blaze,' from the transitive *adolere* = 'burn' in sacrifice, as 'verbenas adole,' *E.* 8. 65, 'Iunoni adolemus honores,' *A.* 3. 547. [*Adolere* properly means 'increase,' from the same root as *al-ere* (see note on 'abolere,' 3. 560). Hence to magnify or honour the gods by burnt offerings.]

380. *Maeonii*, = Lydian, from the ancient name Maeonia. The vineyards of Mt. Tmolus in Lydia were famous (2. 98). *carchesia*, 'beakers'; a large round vessel with two handles. See illustration in *Dict. Ant.* s. v.

382. Cp. Hom. *Il.* 14. 246 Ὀκεανοῦ, ὅσπερ γένεσις πάντεσσι τέτυκται. There may also be an allusion to the doctrine of the philosopher Thales, that water was the origin of all things.

384-386. *nectare*, = wine, as in *E.* 5. 71. *Vestam*, for the fire on the hearth, like *Volcanus* = 'fire,' *Bacchus* = 'wine,' *Ceres* = 'corn,' &c. Ovid, *Fasti*, 6. 291, says of Vesta that she is 'nothing else than living flame.' The blazing up of the wine was regarded as a good omen (*E.* 8. 106). *subiecta*, 'shooting up.' For the force of *sub*, 'from below,' cp. 'se subiicit,' 2. 19 n. *animum*, i. e. of *Aristaeus*. *ipsa*, as C. observes, distinguishes the comfort she herself has to offer from that suggested by the omen.

387-414. *There is an ancient sea-god, Proteus, who knows all things; he will tell you what you desire to learn. But first you must seize and bind him, for he will endeavour by manifold changes of form to elude your grasp. I will take you to his secret haunts, where he rests at noonday, that you may surprise him as he slumbers.*

387. *Carpathio* . . . *gurgite*, 'Neptune's Carpathian flood,' i. e. the sea bordering on the island of Carpathos, near Crete. So Milton, *Comus*, 872, speaks of the 'Carpathian wizard.' As Homer, in the address of Eidothea to Menelaus, *Od.* 4. 384, &c., whence the present passage is borrowed, places Proteus in Pharos, off the coast of Egypt, *Carpathio* is probably used as a vague designation of the S.E. portion of the Mediterranean.

388, 389. *Proteus*, in Homer *l. c.* is the 'prophetic sire, the servant (ὑποδμῶς) of Poseidon'; in later legends (Hdt. 2. 112) he is a king of Egypt. Euripides, *Helena*, 7, combining the two accounts, describes him as Φάρον μὲν οἰκῶν νῆσον, Αἰγύπτου δ' ἀναξ. *piscibus*



et . . . equorum expresses one idea (*hendiadys*), sea-monsters with the fore-parts of a horse and tails of fishes. *metitur*, 'traverses, Homer's ἄλα μετρήσαντες. Cp. 'remenso . . . mari,' *A.* 3. 143.

390. *Emathiae*, a part of Macedonia, used for the whole province, as in 1. 492. *Pallene* was the western peninsula of Chalcidice, reaching into the Aegean Sea. The connexion of Proteus with *Pallene* is not mentioned by Homer.

393. From Hom. *Il.* 1. 70 (of Calchas) ὅς ἤδη τὰ τ' ἐόντα τὰ τ' ἐσσόμενα πρό τ' ἐόντα. The subjunctives *sint*, &c., are indefinite, 'whatever is,' or 'all that is,' &c. *ventura trahantur*, 'draw nigh in the coming future.'

394, 395. *Neptuno*, as his lord and master (l. 388 n.). *et*, explanatory, 'even,' i. e. herds of seals. For *turpes*, 'unsightly,' see on 3. 52.

397. *eventus secundet*, 'grant a prosperous issue.' Cp. 'secundarent visus,' *A.* 3. 36.

399, 400. *vim et vincula tende*, a kind of *zeugma*, 'apply force and strain tight the bonds.' *capto*, dative. *demum* emphasises the pronoun = 'these' effectual barriers. *inanes*, proleptic, 'break and prove unavailing.'

403. *secreta*, 'retreat.' Proteus is represented as taking his usual *siesta* at noon (Kt.).

406, 407. *eludent*, 'will mock' thy attempt to seize him. *atra*, 'deadly,' as in 1. 129.

408. Cp. Hom. *Od.* 4. 456 :—

ἀλλ' ἦτοι πρότιστα λέων γένετ' ἠυγένειος,  
αὐτὰρ ἔπειτα δράκων καὶ πόρδαλις ἡδὲ μέγας σῦς.

Virgil, less correctly (as Kt. observes), but probably for metrical reasons, has altered the 'lion' to a 'lioness.'

410. For *tenuēs*, a regular epithet of water, cp. 3. 335.

412, 413. In Homer *l. c.* *Eidothea* bids Menelaus and his comrades ἀστεμφέως ἔχμεν μάλλον τε πιέζειν until Proteus himself asks the object of his coming, τοῖος ἔων οἶόν κε κατευνηθέντα ἴδῃσθε.

415-452. *Having anointed her son with ambrosia, Cyrene led him to the cave of Proteus, and placed him in ambush hard by. Thither in the fierce heat of noon came Proteus with his herd of sea-calves, and having counted them lay down to sleep. Aristaëus rushed upon him, and, in spite of his transformations, bound him fast with chains. At length, having learnt the cause of Aristaëus' coming, the seer began his tale.*

415, 416. *diffundit*, 'sheds abroad.' *perduxit*, 'steeped' or 'anointed.' For change of tense see on 3. 92, 94. *liquidum ambrosiae odorem*, *hypallage* (l. 267 n.), for *liquidæ*, &c., i. e. ambrosial oil. In Homer ambrosia is applied to the nostrils of

Menelaus and his men, to counteract the stench of the seal-skins in which they lay wrapped.

417, 418. *compositis*, 'ordered.' For the rest cp. *A.* 1. 403 (of Venus) '*ambrosiaeque comae divinum vertice odorem spiravere. habilis*, transitive, 'supple' or 'lithe.' *membris*, dat., 'into his limbs.'

419, 420. *exesi* (l. 44), 'hollowed' by the waves. *quo*, i. e. into the cave. *inque . . . reductos*, repeated in *A.* 1. 160, where, as here, *sinus reductos* must mean the deep (lit. 'retired') recesses of the bay.

421. *deprensis*, 'caught' in a storm. Cp. '*mari deprensus*,' *A.* 5. 52, '*prensus Aegaeo*,' Hor. *Od.* 2. 16. 2. *olim*, either 'of old' (*whilom*) or 'at times' (l. 433). [*Olim* is the adverb of *ollus* (*ille*) = 'at that time,' i. e. 'at any time,' whether past or future. Cp. 2. 94, 190 n.]

424. *procul resistit*, 'stands aloof.' *procul*, like *πρόρω, πρόσω*, means 'at some distance,' not necessarily 'far off.' Cp. *E.* 6. 16 '*procul tantum delapsa*.' *nebulis obscura*. So in *A.* 1. 412 Venus makes Aeneas and his comrades invisible by shrouding them in mist, '*multo nebulae circum dea fudit amictu*.'

425, 426. *rapidus*, 'scorching.' See on l. 263. It was the season of the dog-star (*Sirius*), and the hottest time of the day. The description is intensified by the mention of *Indos*, suggesting the fierce heat of tropical climes.

426-428. *medium orbem hauserat*, 'had absorbed' (=accomplished) half his course, i. e. reached the meridian (K.). The expression *siccis faucibus* is a metaphor from animals parched with drought, but also suggests the actual channel of the stream. *ad limum*, 'down to the mud' at the bottom (C.).

431. *rorem amarum*, 'briny spray.' For *ros* = 'water,' cp. '*rores*,' 1. 385, also *ποταμία δρόσφω*, Eur. *Hērē*. 127. *amarum* may represent *πικρὸν ἄλδς ὀδμήν* in Hom. *Od.* 4. 406.

432. *somno*, probably dative, as C. thinks, 'for sleep.' *diversae*, 'scattered' here and there.

433-436. For *olim* see on l. 421. Homer has *νομὲς ὡς πάεσι μήλων*. *lupos acuunt*, 'whet the wolves' appetite' (Kt.). *medius* 'in the midst' of them. Cp. '*solio medius concesit*,' *A.* 7. 169.

437. *cuius*, i. e. of seizing him. *quoniam*, 'as soon as,' its original and literal sense, from *cum* (*quom*) *iam*.

439, 440. From Hom. *Od.* 4. 454, 455:—  
*ἡμῆς δ' αἰψ' ἰάχοντες ἐπὶ σσύμεθ', ἀμφὶ δὲ χεῖρας  
 βάλλομεν· οὐδ' ὁ γέρων δολίης ἐπιλήθετο τέχνης.*  
*occupat*, 'surprises,' before he can escape.

441. *miracula rerum*, 'wondrous shapes.'

445, 446. *nam quis* (usually *quisnam*), 'who then?' expressing surprise. Cp. *τίς γάρ, πῶς γάρ*, &c., though in the corresponding passage, *Od.* 4. 462, Proteus begins with *τίς νύ τοι*. *hinc*, = 'from me.'

447, 448. *neque est . . . quicquam*. Taking *te* as the object of *fallere*, we may translate either (1) 'Thou knowest it of thyself (without my telling), to deceive thee at all is impossible; cease thou from thy attempt,' to elude me: or (2) 'Nor can aught escape thy notice; cease thou,' &c. In the former case *quicquam* = 'in any wise,' adverbial accus. like *τι*; in the latter *fallere* has to be taken in a slightly different sense in the two clauses, but the English 'escape' (= 'escape notice' and 'elude') will fairly serve for both. [Others take *te* as the subject of *fallere*, 'thou can'st not deceive me,' by pretending ignorance (C.), but this is less probable than either, though the phrase is confessedly ambiguous.] Virgil seems to have had in his mind two separate lines of Homer, one in *Od.* 4. 465 *οἶσθα, γέρον' τί με ταῦτα παραπεπνέων ἐρεείνεις*; the other in *Il.* 1. 365, where Achilles replies to Thetis' enquiry, what ailed him, *οἶσθα: τίη τοι ταῦτα ἰδύνῃ πάντ' ἀγορεύω*;

449. *lassis rebus*, 'my jaded fortunes,' cp. 'fessis rebus,' *A.* 3. 145. [For the other reading *lapsis* see Various Readings.] *hinc*, 'from thee,' repeated from the question of Proteus, l. 446.

450-452. *vi multa*, 'by strong constraint,' or 'with mighty effort,' expressing reluctance on the part of Proteus overcome by superior force. *intorsit*, 'rolled on him.' *glauco*, the colour regularly ascribed to sea deities; cp. 'caeruleus,' l. 388. 'Shot forth the gray light of his gleaming eyes' (Rhoades). *fatis* may be abl., 'by fate's decree,' but is more probably dative, = 'to declare the fates,' i. e. the heaven-sent cause of Aristacus' distress.

453-527. '*It is the vengeance of Orpheus that pursues thee, Orpheus wroth for his lost wife, whom in her flight from thee a serpent slew unawares. The nymphs bewailed her loss; Orpheus himself, all disconsolate, went down to Pluto's realms in quest of her. By his music he charmed the shades; the dread realms of Tartarus felt its magic power. Thus Orpheus regained his bride; but on his earthward journey, forgetful of the conditions, he turned to look upon her. She vanished with complaining cry, nor might he return again to seek her. Alone, for seven months he roamed the wild regions of the north lamenting, as the nightingale laments her lost younglings; till at last the Thracian dames, for his despite of them, tore him limb from limb; and his head floating down the Hebrus still repeated the name Eurydice.*'

453, 454. *non nullius*, i. e. none other than a deity, in allusion

to the Nymphs (l. 535). For the -ūs lengthened *in arsi* see references given in the note on 3. 189. *exercent*, 'harasses,' 'plagues' thee. Cp. '*exercentur poenis*,' *A.* 6. 739. The stress is on *magna*, 'great is the crime which thou art expiating.'

455, 456. *haudquaquam ob meritum* is best taken with *miserabilis*, referring to Orpheus, the subject of the sentence; 'wretched by no desert (fault) of his own.' The whole tenor of Proteus' address is to arouse pity for Orpheus, whose sufferings were originally due to Aristaeus. [It can hardly refer to Aristaeus, either (1) as undeserving such a penalty, which would contradict '*magna luis commissa*,' or (2) as meaning 'not according to your deserts,' i.e. 'less than you deserve,' which involves a highly forced, if not impossible, rendering of the preposition *ob*.] Cp. Pope, *Ode on St. Cecilia's Day*, 96 :—

'No crime was thine, if 'tis no crime to love.'

*ni fata resistant*, sc. *et suscitabunt*, 'will continue to exact penalties, unless the Fates forbid.' *rapta*, i.e. by death (l. 504).

457. *dum te fugeret praeceps*, 'in her headlong haste to escape from thee.' The subj. implies purpose, as in '*dum conderet urbem*,' *A.* 1. 5, 'in his struggle to build a city,' lit. 'until he should build.' Here, as Sidgwick observes, '*dum fugeret praeceps*' is a condensed expression for *dum se praecipitabat ut fugeret*. *per flumina* is usually taken to mean 'along the river bank'; though in default of any parallel instance of *per* in this sense, it may perhaps be understood literally of rushing through the stream itself, in her excitement and terror.

458, 459. *moritura*, 'doomed to die,' i.e. she saw not her coming doom. *servantem*, 'guarding,' as it were against intruders.

460. *chorus aequalis*, 'comrade band.' For *Dryadum* cp. 3. 40 n.

461-463. For the mountain-range of Rhodope see on 3. 351. Note the shortened final -ae unelided *in thesi*, like '*Panopeaë et*, 1. 437, also the long syllable of *Getae* retained *in arsi* (l. 463). *arces* = 'mountain tops,' as in 1. 332, 2. 535. The Mons Pangaeus was in Macedonia. Rhesus was a king of Thrace, which is again called 'terra Mavortia' in *A.* 3. 13. The *Getae* (3. 462) dwelt further north, beyond the Haemus chain (Balkans) and the Danube. Hebrus was the principal river of Thrace, now the Maritza. Orithyia (Ὠρείθυια) was the daughter of Erechtheus (3. 113), said to have been carried off by Boreas to Thrace. This legend is related in the opening chapter of Plato's *Phaedrus*. *Actias*, from Acte (Ἀκτῆ) the ancient name of Attica, meaning 'coast-land.' All these places

therefore are in more or less remote connexion with Thrace, the scene of Eurydice's disaster. Note the spondaic ending Ori |thyia.

464. *testudine*, the lyre of tortoise-shell, invented by Hermes, 'curvae lyrae parentem,' Hor. *Od.* 1. 10. 6. Cp. *Od.* 3. 11. 3 'testudo resonare septem Callida nervis.' Hence the 'tuneful *shell*' in English poetry.

467, 468. *Taenarias*, from Taenarus, a promontory of Laconia, which had a cavern supposed, like Avernus in Italy (l. 493), to be the entrance to the lower world. Cp. Eur. *Herc. Furens*, 23, *Ταινάρου διὰ στόμα βέβηκ' ἐς Ἅιδου*, of Heracles' descent into Hades. *nigra formidine*, 'horror of darkness' (*Genesis* 15. 12).

470. *nescia* . . . *mansuescere*, from Homer's ἀμείλιχος Ἀΐδης (*Il.* 9. 158), the 'implacable.' Cp. Eur. *Alc.* 424 τῷ κάτωθεν ἀσπόνδῳ θεῷ, 'the god whom no libations can appease.'

472. For *luce carentum* (Lucretian phrase) see on l. 255.

475-477. These lines are repeated in *A.* 6. 306-308, and suggested by Hom. *Od.* 11. 38, &c. Note the pathetic touch in *autē ora parentum*, implying premature death.

476. *magnanimum*. This contracted form of the gen. pl. is rare in adjectives, but *virum*, *deum*, &c., are common.

478, 479. *deformis*, 'unsightly.' For the river Cocytus see on 3. 38. *inamabilis*, 'unlovely,' a *litotes* for 'hateful.' So Tennyson, *In Memoriam*, vii. speaks of the 'long unlovely street.' These lines (*palus* . . . *coercet*) are repeated in *A.* 6. 438, 439. For *palus* see on l. 503.

480. *alligat*, 'confines,' 'imprisons.' *interfusa*, flowing in and out, as it were, of the intervening land, in the course of its ninefold windings.

481, 482. *domus* . . . *Tartara*, 'the homes, even the inmost halls of Death.' *Tartarus* is described in *A.* 6. 577 as the lowest depth of Hell. For the neut. pl. see note on 'Gargara,' 3. 269. *implexae* . . . *angues*. Cp. l. 337, 3. 307 n. *caeruleos*, 'livid,' a blue-black colour; cp. l. 236. In *A.* 5. 10 it is applied to a thundercloud.

483. *Eumenides* (Εὐμενίδες), lit. 'gracious,' an euphemism for the Furies, to avoid using a word of evil omen. So the Black Sea was called Εὐξείνως 'hospitable,' instead of Ἀγείνως. *inhians*, 'gaping' with astonishment on Orpheus.

484. For Ixion's wheel see 3. 38, 39. *rota orbis* is a variation for *orbis rotae*, 'circle of the wheel' = 'circling wheel.' *vento constitit*, i. e. by the wind, which turned the wheel, ceasing to blow. Cp. *E.* 2. 26 'cum placidum ventis staret mare,' where the wind is a controlling power, making the waves rise or fall. Also *A.* 5. 673

'placidi straverunt aequora venti.' Orpheus is said to have charmed the winds by his music, *Hor. Od.* 1. 12. 10.

487. *legem*, 'condition.' See on l. 493 below. To this was added the further condition that Orpheus should not look back, until he had passed the boundaries of Hell. Ovid in his more detailed account (*Met.* 10. 50) mentions this expressly:—

'Hanc simul et legem Rhodopeius accipit heros,  
ne flectat retro sua lumina, donec Avernas  
exierit valles, aut irrita dona futura.'

489–491. *Manes*, = the infernal powers, as in l. 505. *luce sub ipsa*, 'on the verge of light' (Kt.). For *victus animi* see on 'animi dubius,' 3. 289. The meaning is 'vanquished in his resolve,' i.e. unable to control his feelings.

493, 494. *foedera*, = *legem* in l. 487, 'conditions' defined as in a bond or treaty between Orpheus and Pluto. Cp. '*leges et foedera*,' 1. 60. *fragor*, 'crash' of thunder, probably the signal of Eurydice's return to the shades. *stagnis* properly refers to the actual lake Avernus in Campania, supposed to be the entrance to Hades (l. 467 n.).

495, 496. *furor* is explained by 'dementia' in l. 488. *iterum retro* (like our 'back again') is strictly speaking a pleonasm, meaning simply 'recalls.' *natantia* 'swimming,' of the eyes dimmed by approaching death. Cp. *Ov. Met.* 5. 71, '*iam moriens oculis sub nocte natantibus atra*.'

499, 500. *in auras commixtus* expresses the idea of 'dissolving into the air' and gradually 'mingling' with it. *diversa* 'away,' in an opposite direction. Cp. '*quo diversus abis*?' *A.* 5. 166.

501. *prensantem umbras*, 'clutching the darkness' or 'vain shadows' (Rhoades); not the shade of Eurydice in particular, though the plural '*umbrae*' is sometimes used of the shade of one person, as of Anchises in *A.* 5. 81.

502, 503. *praeterea*, 'thenceforth,' i.e. 'any more,' as in *A.* 1. 49 '*quis numen Iunonis adoret praeterea*?' *portitor Orci*, Charon, whose office is described in *A.* 6. 298, &c. Cp. *Eur. Alc.* 440 ὁς δ' ἐπὶ κώπᾳ πηγαλίῳ τε γέρον νεκροπομπὸς ἵζει. *paludem*, in reference to the dead sluggish water of the Styx, as of the Cocytus in l. 449.

504, 505. *faceret*, the deliberative conjunctive, 'what was he to do?' Cp. the famous air in Gluck's opera *Orfeo*, beginning *Che farò . . . dove andrò*, &c. ('what shall I do, whither shall I go, reft of my loved Eurydice?'). *Manes* (l. 489) and *numina* both refer to the infernal powers.

506. This line is by no means useless or irrelevant, as some commentators have pronounced it to be. It expresses the utter helplessness of Orpheus' position, since 'even now' she was passing the



river again. For *nabat* of sailing Conington quotes Catullus 64. 45 'per medium classi . . . navit Athon.'

507-510. *ex ordine*, 'in succession' (3. 341 n.). The Strymon was a river of Macedonia, near the borders of Thrace. *haec evolvisse*, 'unfolded (recounted) his tale' of woe, a metaphor from unrolling the scroll of a book. Cp. *A. I.* 262 'longius et volvens fatorum arcana movebo.' There were no tigers in Thrace, but Virgil introduces them here, as he had represented lions mourning the fate of Daphnis in Sicily, *E.* 5. 27.

511-515. This simile is borrowed from two distinct Homeric passages, *Od.* 19. 518 and 16. 216, &c. The former represents the nightingale lamenting her lost son Itylus, the latter birds of prey screaming for the loss of their unfledged young—*οἷσι τε τέκνα Ἀγρόται ἐξείλοντο πάρος πετεῖνὰ γενέσθαι* (= *implumes*). The pres. *observans* supplies the want of a past part. active, = *observatos* (C.).

513. *at illa*, &c. Imitated by Thomson, '*Spring*', 718:—

'She sings

Her sorrows through the night, and on the bough

Sole sitting, still at every dying fall

Takes up again her lamentable strain.'

516. *Venus*, 'passion' of love. *hymenaei*, 'bonds' or 'rites of wedlock.'

517, 518. For the Hyperboreans and the Rhipaeon mountains, see on 3. 196, 381, 382. *Tanais* is the modern Don. These names are therefore a loose general designation of the district lying to the north of Thrace. Note the highly elaborated expression, 'fields never divorced from Rhipaeon frosts.'

520. *Ciconum* = *Thracum*, a single tribe, the Cicones, being put for the whole country, like Emathia for Macedonia, l. 390. *munere*, 'tribute' or 'service' of affection for his lost wife. The 'Thracian dames,' considering themselves 'slighted' by Orpheus, tore him in pieces amid the frenzy of their Bacchanalian orgies. The story is told at length by Ovid, *Met.* 11. 1-55.

521. *que*, explanatory (like 'atque' in l. 481), defining *sacra deum* more explicitly as *orgia Bacchi*.

523, 524. For a similar use of *marmoreus* cp. *Ov. Met.* 3. 481 'marmoreis percussit pectora palmis.' *Oeagrius*, from *Oeager* (*Οἰαγρος*), king of Thrace and father of Orpheus. For the description cp. Milton, *Lycidas*, 61:—

'When by the rout that made the hideous roar

His gory visage down the stream was sent,

Down the swift Hebrus to the Lesbian shore.'

525-527. *ipsa* seems to have its distinctive force here, the 'voice'

and the 'tongue' being poetically regarded as separate organs of speech. *toto flumine*, either 'along the whole course' or 'over the whole breadth of the stream.' With these lines cp. Pope, *Ode on St. Cecilia's Day*, 113:—

'Yet even in death Eurydice he sung;  
Eurydice still trembled on his tongue.'

528-558. *Proteus leapt into the sea, and Cyrene spake once more. 'Appease the Nymphs, companions of Eurydice, by sacrifice of bulls and heifers. This done, leave their carcases in the grove and after nine days return and offer funeral rites to Orpheus and Eurydice.' Aristacus obeyed, and revisiting the grove he beheld a swarm of bees issuing from the bodies of the slain oxen and settling on a tree.*

529. *vertice*, 'the eddy' caused by his plunge, which made the water foam as he shot beneath it.

530. *at non*, sc. *discessit* or a similar verb, from the general sense of the preceding lines. Cp. 3. 349. *ultra*, 'forthwith,' without further questioning. See on ll. 204, 265.

533. Cp. 'chorus aequalis Dryadum, l. 466.

535. *pacem*, 'forgiveness,' from the idea of reconciliation. *faciles*, 'gracious,' a frequent epithet of the Nymphs. *Napaeas* (*Ναπαίας*) from *νάπη*, 'nymphs of the glade.'

539, 540. *tibi, dat. ethicus* = 'which thou hast grazing.' For *Lycaeus*, the Arcadian haunt of Pan, see on 3. 2, and cp. 'Arcadii magistri,' l. 382. *intacta*, sc. *iugo*, that have never felt the yoke, as in *A.* 6. 38. Such oxen alone were considered fit for sacrifice. Cp. *Βοῦν ἀδμήτην*, Hom. *Od.* 3. 382.

541, 542. *his*, 'for (sacrificing) these.' *alta* is a regular epithet of temples, but is perhaps hardly appropriate to the humble fanes (*sacella*) of the wood-nymphs. *demitte*, 'let flow.' Cp. the use of *ἀφιέναι* in Eur. *Heracleidae*, 821 (quoted by C.) *ἀφίεσαν λαιμῶν βορτείων εὐθὺς οὔριον φόνον*.

545. *Orphei*, the Greek dative (*Ὀρφεῖ*) as in *E.* 4. 57. For *Lethaea* cp. 1. 78 'Lethaeo perfusa papavera somno.' The water of Lethe in Hades caused forgetfulness, hence the epithet expresses the drowsy narcotic effect of the poppy.

546. *nigram ovem*. Black animals were sacrificed to the powers of the lower world. Thus Aeneas before his descent into Hades sacrifices four black bullocks and a black lamb (*A.* 6. 242, 249) and Circe bids Odysseus offer a black sheep to the soul of Teiresias (*Od.* 10. 524). *mactabis*, 'sacrifice,' a ceremonial term (3. 489). [*Mactare* is probably not akin to *mactus*, 'honoured' (as in 'macte virtute') which comes from a root *mag-* in *mag-nus*, &c., but is from another root *mac-*, 'kill,' seen in Sansc. *makh*, and in the Old Latin



verb *mac-ere*, 'hack,' p.p. *mactus*. Cp. Lucr. 5. 1339 'boves ferro male mactae.']

547. When Aristaeus revisits the grove, he will find his bees restored, and thus learn that Eurydice has been appeased by the sacrifice offered to Orpheus. He will then sacrifice a heifer as a thank-offering to Eurydice (C.).

549. *monstratas*, 'prescribed' (l. 541). Cp. 'iussos saporēs,' l. 62, 'monstrata piacula,' *A.* 4. 636. *excitat*, 'rears,' as in *Caes. B. G.* 5. 40 'turres excitantur.'

550-553. The repetition, in narrative form, of the words of Cyrene's injunction (ll. 540-546) is borrowed from Homeric usage, e.g. in *Il.* 1. 371, &c., where Achilles repeats to Thetis the story of Chryses in the exact words of the preceding narrative. So in *Par. Lost*, 10. 1098, &c., Adam's resolutions of penitence, expressed to Eve a few lines before, are narrated in the act of accomplishment. The object of such repetitions, in later poets, was to reproduce something of the unadorned simplicity of the earlier epic style.

554-556. *monstrum*, 'portent,' as in *A.* 2. 680, 5. 523, 8. 81, where it occurs with the epithets 'subitum' and '(dictu) mirabile,' as here. *viscera*, 'flesh' as in l. 302 n. *effervere*, 'swarm forth.' For the older form of infin. in -ēre, see note on 'stridit,' l. 262.

557, 558. *trahi nubes*, cp. l. 60 n. *uvam*, 'cluster,' from its resemblance to a bunch of grapes; *βοτρυδών* in *Hom. Il.* 2. 89.

559-566. *Such rural themes I sing, while Caesar is winning his victories in the East; I, Vergilius, once the poet of shepherds, now dwelling at Naples in studious retirement.*

559. *super = de*, as in *A.* 1. 750 'multa super Priamo rogitan, super Hectore multa.' *canebam* is an imperfect like the *scribebam*, *dabam*, &c., usual in letters, where we use the present tense. Hence it is followed by *dum* with the pres. *fulminat*, &c., implying that the victories of Caesar were in progress at the time the poem was being completed.

561, 562. The allusion is to the settlement of the Eastern nations by Octavianus in 30 B.C. See note on 3. 30, 31. *bello* is an exaggeration, as there was no actual opposition in arms. *dat iura* implies orderly and equitable government after conquest. *viam...* *Olympo*, 'essays the path to heaven,' i. e. already aspires to immortality. Here, as in 1. 24, &c., Virgil anticipates the result of the emperor's career on earth, viz. his future deification. See Introduction, pp. 16, 17. *Olympo*, = *ad Olympum*, the common dative after verbs of motion, like 'caelo,' 2. 305. Cp. 'it clamor caelo,' *A.* 5. 451.

563. For the spelling *Vergilium*, found in the best MSS., see Introduction, p. 4 (footnote).

564. *Parthenope*, Naples, from a Siren of that name, who was said to have been buried there. Cp. the inscription on Virgil's tomb:

'Mantua me genuit, Calabri rapuere, *tenet nunc*

*Parthenope*; cecini pascua rura duces.'

*ignobilis*, like 'inglorius,' 2. 486, is opposed to the active pursuits of war or the affairs of State. Here it expresses a modest self-depreciation on the part of the poet, in contrast with the military exploits of Augustus.

565, 566. *carmina pastorum*, in allusion to the *Bucolica*, the first line of which is here nearly reproduced. *Ludere* is the regular expression for these light and 'sportive' efforts in verse (*E.* 1. 10, 6. 1). *audax*, 'presuming,' as the first Latin poet who had attempted such themes. The probable date of the earliest of the Eclogues is 43 or 42 B. C., when Virgil was only 27 or 28 years of age.

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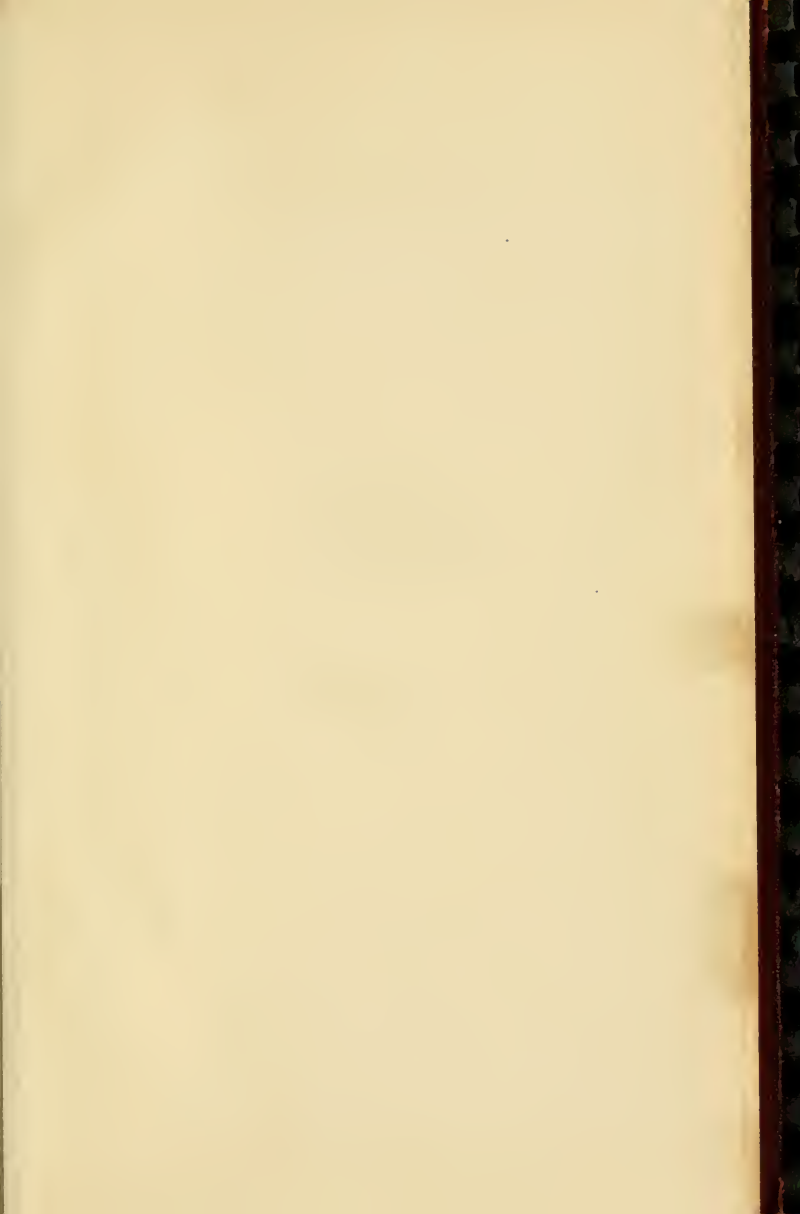
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